

The School Musician



NOVEMBER
1961

35¢

\$3.00 A YEAR

the professional magazine for directors, teachers, students, and parents



Religious Music for
Children
(Page 42)

Advice To Pat
(Page 43)

Motivation and Incentive
(A Means to an End)
(Page 44)

Our Summer Camp
Was Tops
(Page 40)

HYMN OF THANKSGIVING



November 23rd all the peoples of our land
shall pause to give Thanksgiving to their
Creator. Hymns of Thanksgiving shall be heard
throughout the land. Two wonderful Tenor
Angels, Pat Becker and Bob Walcott, members
of the Cleveland Heights, Ohio High School
Choir exemplify the work of our national youth
in this great national holiday. (Thanks to
George A. Brinkley.)

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National Catholic Bandmasters Association

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The School Musician

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Each case holder complete with attached plate for ENGRAVING of band director's name.

Here is a masterpiece of baton craftsmanship! Any orchestra director, band leader or choir director would be delighted to receive such a luxurious gift! It is made in the same baton factory that produces the long famous KING DAVID Leader Batons . . . America's fastest-selling batons. The illustrations can scarcely do justice to the richness of this gift baton . . . you must see the merchandise itself to fully appreciate its breath-taking beauty! Retail, \$35. Other styles, \$22.50, \$12.50.

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"They Are Making America Musical"



Clarence F. Wroblewski of Baltimore, Maryland
State Chairman, American School Band Directors Association

"Demonstrating a way of life to our youth is indeed a most serious vocation. Devotion to duty, attention to detail, excellence of performance, the personal and group disciplines, plus more traits, are all part of the demonstration kit. Most important of all is that music is the medium of expression. I believe that we men of music are in an excellent position to teach the fundamentals of life," says Clarence F. Wroblewski, State Membership Chairman of the American School Band Directors Association, and Instrumental Music Director, Patterson High School, Baltimore, Maryland.

Mr. Wroblewski has an excellent educational and experience background. He received his B.S. Degree in Music Education in 1947 from State Teachers College, West Chester, Pa. He received his M.A. Degree in 1951 at Teachers College, Columbia University. He received his Professional for Teachers College at Columbia University in 1954. He taught vocal elementary music for two years, plus high school music in the Cecil County, Maryland schools for two years. For two years he taught elementary and Junior high school instrumental music in the Baltimore schools. During the past ten years he has been director of the outstanding Patterson High School Band of Baltimore. His group grew from 25 pieces to a complete instrumentation in just three years. Judges have always been high in their praise whenever this band performs in festivals.

Mr. Wroblewski is organist and choir director of the St. Gerard's Catholic Church, and is clarinetist in the Baltimore Municipal Band during the Summer concert season.

He is a great believer in the importance of the work of the American School Band Directors Association and invites school band directors in his state to make inquiry on what the qualifications are for membership. Though a very busy person with his national, state, and local music commitments, he still finds time to enjoy his favorite hobbies: gardening, home woodworking shop, listening to good Hi Fi recordings, and golf. He is justly proud of his wonderful family consisting of

(Turn to page 62)





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\$1000⁰⁰
\$1500⁰⁰

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Here's how you can prove...

The Tone of a
BUESCHER
Saxophone
Makes You
Sound Better
...Even to Your
Most Severe
Critic!

NOW, at last, you can hear yourself as others hear you... and possibly for the first time in your life honestly understand the reasons behind the comments about your playing.

All you do is make a tape recording of your playing, play it back... and listen. That's you... as you *really* sound. It's the simplest, easiest and fastest way to appraise your own playing.

And it's also the most effective way yet devised to monitor your saxophone (no matter what kind) and compare it with a Buescher for ease of blowing, response... and, especially, for tone.

Tone, you see, does not sound the same to your audience as it does to you. For you are where the sound is produced with the audience directly opposite.

The tone of an automobile horn, for example, sounds differently to the driver than it does to the pedestrian. The squeak you make with chalk on a blackboard sounds more shrill or less shrill to you than it does to the class because of your relative positions. Even the sound of your own voice surprises you when played back on a recorder.

And the same is true of a musical instrument. It sounds differently to the player than it does to his audience, because each is located differently—one behind and the other in front of the source of the sound being created.

This is true of all instruments, but it's particularly significant with a saxophone because the tone of a saxophone has many delicate shadings. And you don't even have to be a trained musician to hear it.

So we urge you now—if you haven't already done so—to hear yourself as others hear you... first on your present saxophone, then on any comparably-priced Buescher model.

Just make a tape recording of any selection of your choice played with your own instrument. Then repeat this performance with a Buescher. Now, play back the tape, listening critically to how you sound on both instruments. Then—and then only—will you be able to prove to yourself the tone of a Buescher saxophone makes *YOU* sound better... better than that of your present instrument or any saxophone you have ever played.

Try it soon!

Contact your local Buescher dealer and arrange with him to set up your own tape-test. If you don't know the name and address of your Buescher dealer, just write and we'll gladly send you this information. Act now!

Any Buescher Saxophone tape-test you make will not be conclusive unless you use a genuinely fine tape recorder such as the V-M "Tape-O-Matic" 4-track tape recorder, Model 720, illustrated below.

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*Makers of the Super "400", the "400", the Super Aristocrat
and the Aristocrat Fine Band Instruments*



Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

We are frequently asked, "What in the world is there for the beginner at the end of a six or eight week summer band program?" We know very well the problem that exists in finding suitable methods materials that will be both a challenge to the beginner, but bring the student up to date after several weeks of no instruction at the end of the summer. This month we look at two companion pieces that are newcomers on the methods market. We would like to consider the two books both as inter-dependent volumes and as non-related methods. The first volume is a beginner text written with a new twist. The second is truly an intermediate band book. Intermediate methods are often not

"intermediate" at all. They presuppose training that may not have been covered adequately, if at all. The range is all too frequently rather high and students experience difficulty concentrating on rhythm training, for instance, while struggling with high notes. Some so-called intermediate methods seek to develop technic ahead of basic rhythm training. Band directors would like to buy or recommend one good intermediate book that would present materials covering many problems. Often he must buy two or three texts that contain a good deal of relatively unimportant material.

Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

Hal Leonard Elementary Band Method, by Harold W. Rusch, student books 85c, Hal Leonard Music, Winona, Minnesota, 1961.

Groups: The beginner method is suitable for use with instrument classes, individual lessons, or full band instruction. The book is designed to be used with part of the class or band playing tones on their instruments while other segments recite or sing on "recto tono". Later as the note vocabulary builds, the class sings the words to the familiar songs while another group plays. *Rate of Development* will be extremely fast in the beginning. The chief concern of the book in the first section is the creation of a pleasing tone in the production of familiar tones. It is thought that immediate introduction to familiar

(Turn to page 58)



TWO NEW TOOLS FOR BETTER BANDS

If you're a band director, you've heard a lot of talk lately . . . about the Complete Hal Leonard Band Course by Harold W. Rusch.

Naturally, we've done our share of talking—we're proud of our new method. But band directors and band directors and more band directors have been talking too—because they like it.

WHAT THEY'RE TALKING ABOUT

The Complete Hal Leonard Band course, for Elementary and Intermediate students, will

CREATE INTEREST

Motivates slow students—accelerates fast learners

MAINTAIN INTEREST

Keeps slow learners moving along—continues to develop the fast learners

REDUCE DROP OUTS

Talent is **developed**, not discouraged

Don't you think that's worth talking about?

Write for a reference recording and sample copies of the new Hal Leonard Method everybody's talking about.

HAL LEONARD MUSIC, INC., 64 East 2nd St., Winona, Minn.

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King sterling silver bells add richer tone color to the sounds of music

The sound of a Sterling Silver Bell is a richer sound. It carries more overtones, is slightly 'darker'. Sterling silver responds instantly and projects further. This is true for the talented school musician and the accomplished professional. The reason lies in sterling silver's unique ability to transmit heat, electricity and SOUND better than almost any

other metal. This is why King goes to the trouble of shaping sterling silver into bells for its trombones, saxophones, trumpets and cornets. The King sterling silver sound is crisp, clear, clean. King's celebrated craftsmanship and construction combine to give these and all King instruments a long life that makes them a sound investment.

A point of interest. Sterling Silver is a precious metal, that costs 15 times as much as brass. King Sterling Silver Bells are 92.5% pure, purer than coin silver. Men like these pay tribute to Sterling Silver's richer sound...



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"How Playing a Wind Instrument
Improve the Health-Posture
Appearance-Attitude of Your Child"

Smart IDEAS

Getzen Introduces New Vanguard "500" Series

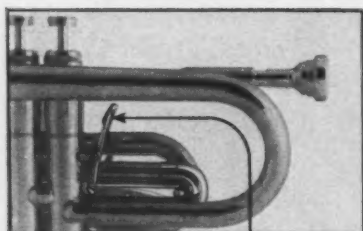


Photo shows new Getzen trigger tuning device for traditionally sharp low D and C#.

The Getzen Company of Elkhorn, Wisconsin has just introduced their new and exciting VANGUARD "500" series. The most dramatic of all of the innovations on this new series is the "Trigger Tuning" mechanism for tuning the traditionally sharp low D and C# on the trumpet and cornet. An acoustically designed "one-piece" bell, 4 3/4" in size is being used. A new piston design with "L.P." guides for fast and quiet action has been incorporated. A new "Super-Seven" mouthpiece is used on both instruments. Both instruments come in the new "V.I.P." custom cases. The retail price is \$189.50, complete.

The new VANGUARD "500" trombone has an 8" bell with .498 bore—a matching combination found best suited for overall performance. A new brace design has been introduced. These instruments come in the new "Slimline" case. Retail price is also \$189.50.

For further information on this new line of brass instruments, see them at your local music store, or write direct to the Getzen Company, Elkhorn, Wisconsin.

**Do you have a
SMART IDEA?**
Send us a photo and/or
write-up

Rogers Introduces New Principle With Dyna-Sonic Drums

The new Dyna-Sonic drum by Rogers introduces a unique concept in the drum field. The feature attraction of the Dyna-Sonic is the new "floating" snare assembly. The frame is designed to hold the snares in perfect alignment and in full contact with the entire snare head at all times.

These new floating snares, according to Rogers President Henry Grossman, eliminate many of the problems found in conventional drums. Since the snares ride with the head, there is no snare slap.

Rogers officials point out that this drum is only for top students and artists. It is made for the drum-



mer who is constantly looking for new ways to improve his style and sound. The combination of mechanical and artistic advances in the new drum offer drummers true musical sound, according to Rogers executives.

The Dyna-Sonic is available in jazz and orchestra models, custom-built in pearl or metal. The retail price is \$150. Parade drums are also available for field use. For new 100-page free catalog on all Rogers drums and full details on the Dyna-Sonic, write to Rogers Drums, 740 Bo'ivar, Cleveland 15, Ohio.

Slingerland Introduces New Bass Drum Pedal



After many months of intensive research, the Slingerland Drum Company has introduced the new pedal #938 with ball bearing action to the percussion world. Among its many fine features are the three different angles to which the pedal beater can be adjusted, and the three different angles the pedal itself can be adjusted to the bass drum.

Many "name" drummers have been using the new pedal for the past five months with more than satisfactory results. For further information and price on the new pedal write direct to the Slingerland Drum Company, 6633 N. Milwaukee Ave., Niles 48, Illinois.

BANDLAND, Inc., Sold By Smith to Belwin, Inc.

Word has been received from Leonard Smith, owner of Bandland, Inc., of Detroit, Michigan, that he has sold his entire catalog to Belwin, Inc., of New York. All future orders should be directed to Belwin.

In the Concert hall or Central Park Mall . . .



PHIL GRANT, GIL BREINES, DICK HOROWITZ

Goldman Band Percussionists Know Why They Choose GRETSCH

The Goldman Band, conducted by world renown Richard Franko Goldman, is well known for its stirring performances in the summer concerts at Central Park Mall in New York City. Such fame, world-wide in scope, demands the best in instruments. That's why the outstanding Goldman percussionists must choose their equipment so carefully . . . for superb tone, precise construction, and lasting service. **They have chosen GRETSCH.**

The superior construction of GRETSCH percussion equipment will give years of exceptional service to your school. And like the Goldman Band drum section, you'll also want the world's finest, most brilliant cymbals: K. ZILDJIAN.

Write for details on GRETSCH concert band equipment **Dept. SM-211**

GRETSCH

Hear "The Sound of the Goldman Band" DL-8931 Decca Records' new album release

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For complete information fill in and mail us the coupon shown. If you decide to go ahead you don't risk a cent—you pay nothing in advance. We supply on consignment your choice of **THREE VARIETIES** of famous Mason Candy. At no extra charge each package is wrapped with a band printed with your organization's name and picture. You pay after you have sold the candy and return what you don't sell. Candy is sold at less than regular retail price. You make \$12.00 on every 30 sales of our \$1.00 box (66% profit to you on cost). There's no risk! You can't lose. Mail in coupon today for information about MASON'S PROTECTED FUND RAISING DRIVES.

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Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

We are not writing a weather column, but as we get older, or should I put it this way — as we mellow with the years, we become aware that the pros and cons of weather have a strong effect on the musically inclined individual. This holds true in the organ world. If the weather is inclement, we have music such as "Stormy Weather". There is music for every season — there is music for every mood — and there is music for every kind of weather. But this time of year, it is generally nippy, wet, or dry, so we should at least have a bit more energy.

Let's look at what the mailman has brought to us this month:

From Chappell & Co., Inc.:

Three albums LERNER & LOEWE ALBUM for Baldwin, Lowrey and Wurlitzer — all identical: price \$1.50. They contain 10 good, up-to-date pop tunes.

From Carl Fischer, Inc.:

PIECE HEROIQUE — an organ solo by Cesar Franck — \$1.00.

PRELUDE ON A HEBREW MELODY — solo by Carl F. Mueller — price 75¢.

CLAIR DE LUNE — a solo arranged by Bill Simon starting in the key of C — price 60¢.

ASPER RECREATIONAL ALBUM for Baldwin organ — light classics, all very popular. Price \$2.00. The above from Fischer are definitely for the experienced organist, excellently presented.

So much for the music.

We also have a communication that brings to our attention another organ that will begin "test marketing" early this fall in 15 selected markets. It is the Dorsett "Imperial" — a new three manual organ, horse-shoe console, and will sell in the \$6000 to \$7000 price bracket.

For information we have two names:

D. M. Klotz
Dorsett Electronics, Inc.
401 E. Boyd, Norman Oklahoma,
and

Ross Cummings
22 Park Ave., Oklahoma City.

Two things have come to us this past month that we would like to comment on briefly at this time. First, a series of letters asking our advice on what is the "right way" to play certain kinds of organ music. Our answer to all is the only one we could make: "There are as many ways of playing anything on an organ as there are people playing said organs". And we might add that they could all be playing from identical sheets of music.

The second: we have been highly honored to have received several invitations to appear personally at several places in this fair country of ours. It is with a great deal of regret that we must say "no" to all of these. Our at home commitments preclude it all. But thank you all for your kind thoughts. And to all of you budding organists — remember the holidays are almost here.

HAPPY PRACTICING

**Targ & Dinner Makes
Gaston Test Available**

It's easy to develop a steady flow of live prospects through the use of the Gaston Test of Musicality. At the suggestion of Ed Targ, sales manager of Targ & Dinner, a retail dealer posted a sign in his window inviting everyone to come in for a musical personality and aptitude test. The test is easy to administer because the outfit from Targ & Dinner includes everything needed to conduct the test — a 33 1/3 RPM long play record containing the music and directions, a manual of directions, scoring key and test form. Store clerks kept a list of testers and the salesmen followed up these leads — bringing the test results into the home. In addition to getting youngsters interested in music, a goodly number of adults were started in the dealer's adult education group.

The Gaston Musicality Test originally retailed at \$12.50. However, through a special purchase by Targ & Dinner, it's available at \$5.00 list. Extra test forms are available through Targ & Dinner, 425 So. Wabash Ave., Chicago 5, Illinois for only \$5.00 list per 100.

TONE!

...distinguishing ingredient of Gulbransen

Tone, end product of all musical instruments, is also the final determining factor in selecting an organ. Gulbransen tone is unmatched for its power and beauty and Gulbransen Transistor Organs *stay in tune*.

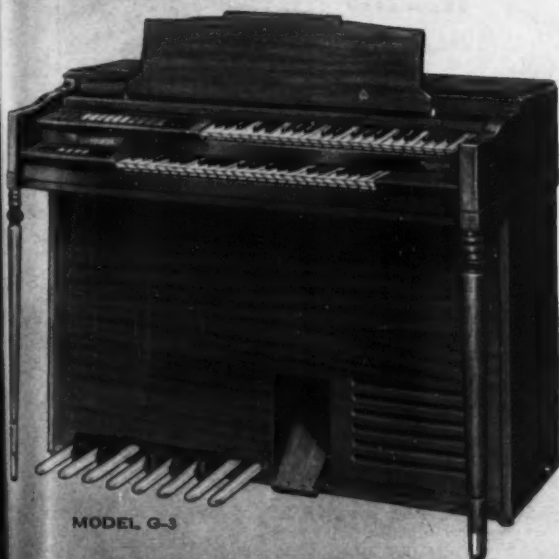
The three models shown are equipped with in-built Leslie plus a scientifically designed tone chamber. As a result of Gulbransen research, a pure tone, with incompatible harmonics eliminated, is achieved to delight the most discriminating ear. Gulbransen Transistor Organs... designed to meet the needs of the finest home, church or concert hall... to meet the demands of the professional or student organist.



MODEL B-2



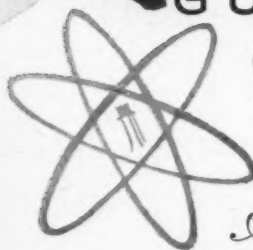
MODEL E



MODEL G-3

GULBRANSEN
COMPANY

Melrose Park, Illinois



A World of New Sound

GULBRANSEN COMPANY
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Coordinated by David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

Reviews By Ben Vitto

The Band Yearbook 1961-62 A Complete Record System and Scrapbook for the Band Year, Hal Leonard, 4.00.

This may be just what you are looking for. There are provisions for every type of information a bandman needs to record during the year; because of the expansion binder, additional items may be added. Items covered are: schedules, equipment, rental agreements, inventory, etc. *Driftwood Patterns*, by Julian Work, Shawnee Press, SB 13.00, FB 10.00. An impressionistic style of writing

is employed here. Meter and key changes are numerous; a glance at the clarinet part reveals the following signatures: five sharps, four sharps, three flats, four flats, etc. The instruments are used in their wide ranges and the instrumentation includes and English horn, E \flat and B \flat contrabass clarinets, E \flat clarinet, and vibraphone. The harmonic treatment is ultra contemporary. As the music dies away a D major chord is superimposed on an A \flat sonority depicting perhaps the changing patterns. This is music for a complete college band. Class A.

A Festival Chime, by Gustav Hoist, edited by Samuel Hall, Galaxy, FB 4.50, SB 6.00.

The number may be performed by chorus (SATB) and band or by band alone. The refrain consists of a sixteen bar theme which is repeated after each of six verses. Ease of performance would have resulted by simply printing the parts on two pages. However, the parts are not difficult. The cued notes are to be played when the band arrangement is used. The condensed score is perhaps a bit too small for ease in reading. With a decent choral group an effective Class C number.

Two 18th Century Dances, G. F. Handel, arr. by Philip Gordon, Bourne, SB 9.00, FB 6.00.

The two dances are in E \flat and 3/4. The notes pose no difficulties so time may be spent on intonation and balance. Here is a worthwhile publication with a welcome full score. Class C & D.

The Sinfonians (Symphonic March) by Clifton Williams, Marks, SB 10.00, FB 7.50.

This 4/4 brilliant march, commissioned by Phi Mu Alpha, brings to the band an atmosphere of pageant-

(Turn to page 59)

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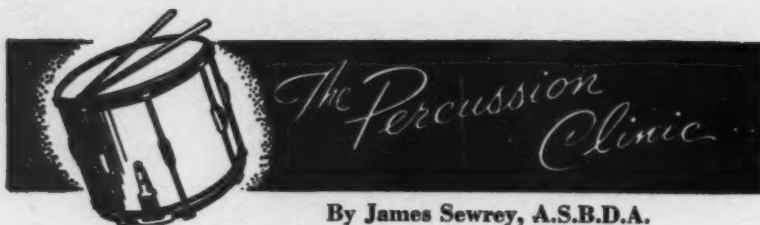
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By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

Publishers should send all material for review direct to Mr. Sewrey.

Fall News & Reviews

Denver was the site for the American Legion 1961 Convention, and of course, with the convention goes the competition for Senior and Junior bands, Junior and Senior drum and bugle corps, and other contest events. Of the three Senior division bands competing, the Harwood Memorial

Band of Joliet, Illinois, A. R. McAllister conducting, took first with their performance of *The Force of Destiny*. This band, of course, has enjoyed a fine tradition and a great heritage for many years; and because of the desire on the part of each member to make the band a great band, it is truly a fine adult band. Also receiving first, in the Junior

division, was the most excellent La Police Band from Los Angeles, California, under the able direction of Sergeant Kelly.

On the drum and bugle corps scene, in the Junior division, there was extreme excellence displayed in the competition. Winning first place was the *Garfield Cadets* of Garfield, New Jersey, with the Royal Aires of Cicero, Illinois, placing second. In the Senior division, Post 199 from Hawthorne, New Jersey, *The Caballeros*, won first honors. *The Boys of 76*, Post 76, from Racine, Wisconsin, took second place. These two fine corps marched with magnificent precision. They performed musically, and their attacks, releases, and phrases were gloriously together.

Well, Dick Schory has done it again! His latest RCA release, *Stereo Action Goes Broadway*, again features his Percussion Pops Orchestra of ten brass, four rhythm, harp, and five percussionists. If you haven't heard it, you should; it's great. Marty Gold, too, has released another recording. It too is on RCA and is entitled, *Stereo Action Goes Hollywood*, and employs good percussive endeavors within the ensemble.

The Brook — Emile Scholle — Brook Publishing Company — \$1.25.

Written for solo xylophone or marimba, with piano accompaniment, this most excellent solo is a welcome addition to the existing literature. It has contrasting sections with various tempo changes and dynamics; and while challenging, musically, it is not extremely difficult in technique nor rhythm. A very showy number, the composition lays well in the keys of G and C major. Grade 111 — (IV).

New Variations And Solos — Volumes I, II, & III — Ralph C. Pace — Drum Book Music, 975 North Broadway, White Plains, N. Y. — \$1.75 each.

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(Turn to page 61)

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November, 1961

17

ACCORDION BRIEFS

A section devoted exclusively to
the Accordion Teachers Guild, Inc.

By LARI HOLZHAUER
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

Accordion Conference Week at Interlochen

The first Accordion Conference Week was held at the National Music Camp, Interlochen, Michigan the week of August 28—Sept. 4th. A fine group of teachers and advanced students participated in an ideal week of instruction and recreation. Excellent instruction was given by William F. (Bud) Kuehl of Chicago—a Master Degree graduate of Northwestern University, supervisor of music in the public school at Niles, Illinois, and a fine accordion instructor. He was assisted by Cot Haynes, a fine instructor from Louisville, Ky.

At an orientation meeting Aug. 28th, Dr. George Wilson, vice-president of the Music Camp, in charge of instruction, greeted the group and explained the Camp rules. Later the group was welcomed by Dr. Joseph Maddy, president, and Vice-President, Dr. Don Gillis. The weather was one of the finest of the season—food was excellent and of course, those who had never been

to the National Music Camp were amazed and thrilled at its size and beauty and the marvelous facilities. The Camp officials arranged a bus tour for the group, which required 45 minutes for the trip. The Camp occupies 800 acres of beautiful woods and is bounded by two beautiful lakes.

Two of the group came on scholarships awarded to them by the Battle Creek, Michigan National Federated Music Club. The ATG awarded ten scholarships which were contributed by the Giuletto Accordion Corp.—M. Hohner, Inc.—LoDuca Bros. Accordion Co.—Don Noble Accordion Co. and the Traficante Accordion Co. Seven who had participated in the ATG National Contest in Chicago in July, received scholarships from the ATG.

The group was divided into two sections—Group A and Group B. The class work was all given by Bud Kuehl. Ensemble work for Group A was directed by Bud Kuehl. Cot Haynes conducted the ensemble work of Group B. The groups worked hard—and vacationed hard, enjoying the excellent swimming and other recreation. The week was climaxed by a fine concert on Saturday night in Giddings Hall which was filled to overflowing by a fine audience—with nearly 50 persons having to listen from the outside. With only five days of preparation, these groups gave a fine concert, which consisted of Bach, Beethoven, Tchaikovsky, Dvorak and Saint Saens. Soloists were Patricia Gould and Dexter Haynes of Louisville, Leonard Feldmann of Clifton, N.J. and Sharon Malovey and Jean Ver-

hest of Battle Creek, Mich. The B. Group was conducted by Cot Haynes. The A Group was conducted by Bud Kuehl and a group of nine performed one movement of Bud Kuehl's original "Miniatures".

Dr. Maddy was present for part of the program but had to leave to conduct a band rehearsal. Dr. George Wilson and Dr. Don Gillis said they were much impressed with the program and hoped the ATG would continue its fine work and continue to grow.

The officials of the National Music Camp have invited the ATG to sponsor another Accordion Conference Week in 1962—and it is being planned for the same week for next year.

The enthusiasm of the accordion groups was unbounded and they all vowed they would return next year. It is being planned to expand the week considerably next year—and enrollees will be chosen for ability, age limit, and other considerations. This writer has never seen a group have so enjoyable a week. They worked very hard and accomplished much in a short time—and they had a week of wonderful vacation and fun.

You may be on the right track, but you'll get run over if you just stand there.

Minds are like parachutes. They function only when they are open.

Have you noticed that a knocker is always outside the door?



Part of group at Accordion Conference Week at the National Music Camp, Interlochen, Michigan the week of Aug. 28—Sept. 4, 1961. Taken in Giddings Hall, this group plus five not pictured presented a concert on Sat. night, Sept. 2nd. Extreme right—front row—Lari Holzauer, ATG Executive Sec'y, and Supervisor of the week. Extreme left—second row—Instructors Cot Haynes, Louisville, Ky. and Bud Kuehl, Chicago, and Irwin Edwards ATG member from Sarnia, Ontario Canada,

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The Band Stand ...



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Aaron Schmidt Assumes Chairmanship of South Division

Due to the resignation of South Division Chairman Reid Poole, formerly Director of Bands, University of Florida, Gainesville, Florida, in order to accept the many duties entailed in his new position as Head of the Department of Music at the University of Florida, National President Frank Piersol, Iowa State University, Ames, Iowa, has appointed Aaron Schmidt, Austin Peay State College, Clarksville, Tennessee, formerly South Division Vice-Chairman, to fill Reid Poole's unexpired term as South Division Chairman. Your Editor understands that Richard W. Bowles has taken over as Director of Bands at the University of Florida working under new Department Head Reid Poole.

All members of the College Band Directors National Association wish to take this opportunity to publicly thank Reid Poole for the fine type of leadership he supplied even though it was all too brief. Likewise we wish new Division Chairman

Aaron Schmidt every success as he takes over the reins.

The South Division meeting will be held December 7-8-9, 1961 at George Peabody College for Teachers, Nashville, Tennessee, Mr. James Reynolds, Host and Local Chairman. Plan now to be there!

National Membership

Committee Active

We are happy to announce to all, the National Membership Committee as appointed by National Vice President Keith Wilson, Yale University, New Haven, Connecticut, who serves as Membership Chairman. The names of the members and the division they represent follow:

East: Joseph Contino, U. of Massachusetts, Amherst, Mass.

South: Aaron Schmidt, Austin Peay State College, Clarksville, Tennessee.

North Central: Norman Dietz, Central Michigan University, Mount Pleasant, Michigan.

Southwest: J. Frank Elsass, U. of Texas, Austin, Texas.

Northwest: James Eversole, Montana State U., Missoula, Montana.

West: John Browne, Chico State College, Chico, California.

It might be pointed out that the Division Chairman in the East, South, Southwest and Northwest Divisions is the one who has accepted this big responsibility. When you read this page, if you have not already sent in your Annual Active Member dues, please do it yet today. Mail your check now for SEVEN (\$7.00) DOLLARS to National Secretary-Treasurer Charles Minelli, Ohio University, Athens, Ohio. This is one way you can assist in carrying on the important activities of CBDNA.

Southwest Division

Moves Forward

Under the Chairmanship of J. Frank Elsass, University of Texas, Austin, Texas, who also will host the Southwest Division CBDNA meeting in Austin on December 8-9, 1961, Southwest Division is pushing

(Turn to page 62)



CBDNA PICTURE OF THE MONTH . . . Band Stand page salutes the State of New Jersey and the Montclair State College Concert Band conducted by Ward Moore. The photo was made by Dr. Christmann at a band assembly on campus at upper Montclair, N.J.

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ACDA

ACDA stands for American Choral Directors' Association, a new organization for school choral directors who earnestly desire to increase their knowledge of the choral art by joining with others to exchange materials and ideas in a variety of ways. ACDA met last April in Columbus, Ohio, two days before the MENC meeting, and the interest and enthusiasm gave every indication it was a vital organization capable of fine leadership and growth. The top choral conductors in the country were there, and the programs were well-planned and thoroughly worthwhile. ACDA publishes an informative journal plus a most interesting program exchange.

Now this little pitch for ACDA is only intended to perk up your interest, in the event that you feel such an organization would help you to become a better choral conductor. If the organization won't do this first and last, it has no real reason to exist. Actually, there's only one way to find out and that is to write to the secretary of the organization for a brochure and a copy of the latest publication. We are convinced ACDA is a worthy enterprise, but we suggest you find

(Turn to page 10)

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By David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

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The Mozart Concerto:

Second Movement

Written analyses of music have only limited value. Nothing can take the place of a pupil-teacher relationship. Realizing also that various interpretations are possible, I shall confine my remarks to observations noted at contests, recitals, and festivals. 1) Tempo: the music is usually performed too fast. I have heard this movement played as fast as quarter-note-equal-92 and as slow as eighth-note-equal-50. For many students, counting in six has lessened the tendency to rush. Perhaps 72-92 in terms of the eighth might be closer to the style.

2) Grace Notes: Several grace notes appear in the movement. They are handled, in most cases, with anything but grace. Playing these ornaments very fast before the beat is, to my feeling, definitely out of style. The serene melodic line is disturbed by the sudden jerkiness of an abrupt grace note. All isolated elements must fit logically into the "whole". A grace note does not exist for itself; as an ornament it brings interest and variety to the line. Eighteenth century ornamentation is an interesting subject in itself and might well form the subject of a future article in these columns. Now, are these ornaments to be played on or ahead of the beat? The on-the-beat grace note (or appog.) usually appeared when the principal note could be divided in half. Historically, there is some justification for considering these notes as appoggiaturas. The length of the appoggiatura depended on the main note in the line and when employed the appoggiatura appeared on a down beat, at the end of a phrase, or at a phrase ending in conjunction with an anticipation. There is much more to the subject. In any event, the fast grace note is out of place. 3) Phrase Endings: phrases should not be terminated abruptly especially in a slow tempo. Unfortunately, the C# in bar 8 and the F two phrases later are often abrupt.

4) The 32nd-Notes of Measure 35: I have heard these literally "thrown" or played as fast as possible, the bottom F clipped, the entire passage rushing into the top "A". This passage requires taste in execution and should not be regarded as a mere finger exercise.

5) Measures 17-24: As the melodic line rises, a slight accompanying crescendo would be in good taste.

(Turn to page 63)

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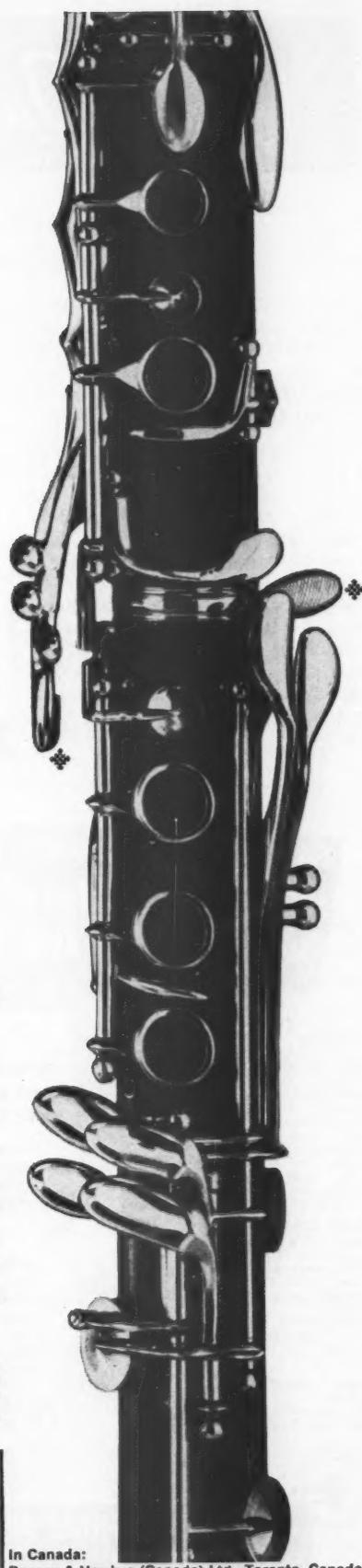
The two obvious changes are the extended Eb/Bb key and the duplicate F/C key whose touch piece has been safety-double-ribbed and shaped. The result: increased performance security and improved finger technique. Other modifications in the new instruments, while more subtle, show themselves vividly in responsiveness, tonal clarity and trueness of scale. We call these qualities *Tonal Focus*. So does famed clarinetist and educator, Reginald Kell, who designed these clarinets—the first new line in over a decade—for Boosey & Hawkes. Play a new B&H soon. It will be a rewarding experience.

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Let's Talk Piano

By Jon E. Petersen

510 Minor Avenue, Kalamazoo, Michigan

This past month has given me time to reflect, enjoy, and criticize the following new piano pieces, and I am giving you the opportunity to become acquainted with this music.

Five Various and Sundry, by Burrill Phillips, I-Dialogue, II-Tide-Mark, III-The Traveler, IV-Music at Night, V-Jubilant, \$75, Elkan-Vogel Co., Philadelphia 3, Pa., 1961.

Phillips has come up with a piano work that is a challenge to the student from many standpoints. Each of the five short pieces is written in a mood as suggested by the title and the student must capture this mood. Difficulty arises in that they are written in the contemporary idiom, characterized by

extreme dissonance. The student also faces such problems as time signature changes, large leaps in the melody, modern chords and syncopated rhythms. These problems must be conquered, pianistically, and fully understood, musically.

Legende de Nuit, by Isabel Mason, \$50, Mills Music, Inc., 1619 Broadway, New York, N. Y., 1961.

This is an expressive piece in the minor mode that necessitates a singing legato melody in the right hand. However, the left hand requires equal if not more attention, for throughout the piece it accompanies the right hand with arpeggiated chords. This requires control, smooth legato and motion. It also will help

develop independent fingers. An expressive piece such as this calls for a good ear with consideration of the direction of the phrases.

Puppet Polka, by Denes Agay, \$40, Sam Fox Publishing Co., Inc., 11 West 60th St., New York 23, N. Y., 1961.

This is not difficult but is cute and effective. There is a bit of dissonance that provides interest. Being a polka, it must be rhythmic and played with a sense of authority. The left hand must be staccato throughout to provide the rhythms as well as humor. The student would like this delightful piece.

Serenade, by Edward Elgar, \$60, Sam Fox Publishing Co., Inc., 1961.

This has a tuneful melody written with motion in its phrasing which teaches the student "directional qualities" of music (climaxes, etc.). It requires a good legato and expression. This is nice writing that should appeal to the student. The left hand is not very imaginative which is all the more reason it should not be ignored or it will become dry and non-musical.

Sonatas for One Piano, Four Hands, by Jan Ladislaus Dussek, edited by Poldi Zeitlin and David Goldberger, Sonata No. 1 in C, Sonata No. 2 in F, Sonata No. 3 in Bb, \$2.50, Elkan-Vogel Co., Inc., 1961.

It is always fun and valuable to find music for one piano, four hands, and this collection does just that. These are original two-movement sonatas for four hands, written in the late 18th century. Contrary to many pieces written for four hands, the second part is of equal difficulty to the primo part. As discussed in this column last month, music for four hands offers many opportunities for learning not made possible in pieces for piano solo.

Cosmic Clouds, by Marcel G. Frank, \$40, Sam Fox Publishing Co., Inc., 1961.

This piece serves its best purpose as teaching material. It principally is a lesson in independent hands and for many reasons. The right hand plays all black keys, the left all white; one hand is staccato while the other legato; the two hands play separate ideas simultaneously. Precise time is essential, and it will be found that the right hand gets a workout in independent fingers.

Survey of Piano Literature, by George Anson, Book I, Book II,

(Turn to page 71)

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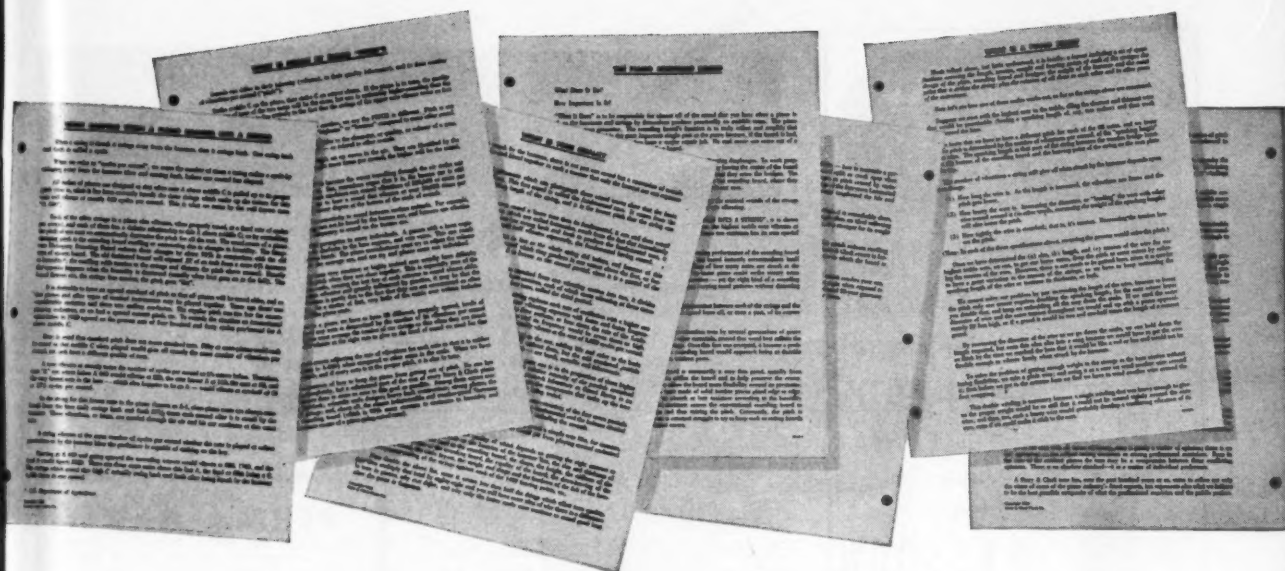
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- "What Is A Piano Scale?"
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- "What Is Meant By Piano 'Pitch'?"

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To continue with our work program which we outlined in the September, 1961 issue of the **DOUBLE-REED CLASSROOM** for the approaching musical program pertaining to the development of our individual instrument which naturally becomes a part of our school music program.

Our general work program included the following captions: 1) The Instrument: 2) the Reed: 3) Approach to study: 4) Music Materials.

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(Turn to page 64)

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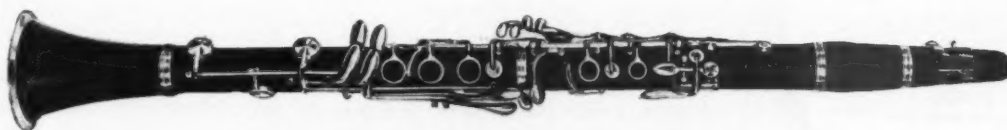
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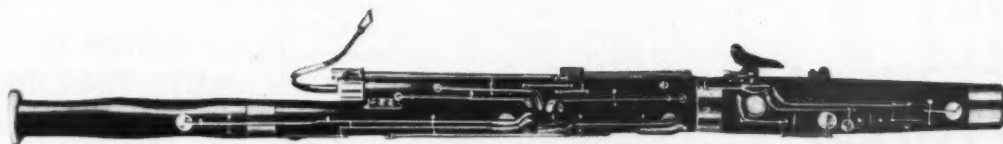
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By Mary Louise Poor
Flute Instructor, 427 North Second St., DeKalb Illinois

Publishers should send all material for review direct to Mrs. Poor.

I should like to review again, some of the ideas I presented in the April 1961 issue.

When a flute student has reached the point where his technique is beginning to become reliable, and he advances to some solos which are a real challenge, this is often the chance to present some "short-cut" fingerings. The use of these fingerings will often make clumsy passages proceed much more smoothly. May I say emphatically that these are *not* for first or second year students, but rather for junior or high school students who have done good practice on scales and arpeggios, and who know and use all of the proper fingerings. For example, this would apply to students who have completed the two advanced albums of Rubank books by H. Voxman.

At about this stage we usually begin using the thumb for B flat as an alternate fingering. It is surprising how many students find it difficult to substitute the thumb for the first finger B flat. But it is not half as difficult for them as it is for the poor student who learned the thumb B flat first and then tried to learn the first finger B flat later. Therefore, there comes a time when a flute player, to be proficient at all, must know both fingerings and how to use them.

There are times when we might wish to use the thumb for an A sharp, such as in an F sharp major arpeggio. After the high C sharp is played, the thumb must be replaced on the B natural key in order to get the high F sharp to sound clear. One thing I find helps the student to understand why the F sharp in the high register will not sound good with the thumb B flat key down. is to show him that it is not the thumb key which actually produces the B flat. It is the key between the first and second fingers of the left hand, the one for which we have no finger. We can show how this key goes down when the thumb key is used, when the first

finger of F key is used, and when the B flat lever near the right hand first finger is used. Incidentally, this B flat key seems to be the one that is most often guilty of leaking.

Speaking of the B flat lever, the one near the first finger right hand, we must mention that this is a most often neglected third fingering for B flat. This key is more limited in its function and is usually played by placing the first joint of the forefinger on it. It is used when it is not practical to slide the thumb, or when it is difficult to get perfect synchronization with the first finger right hand B flat. Some flutists rely on this key a great deal, and it is now standard equipment on almost every flute. I have seen flutes which have not had this B flat lever, but instead have had the same key operating the B natural key — for use as a trill key. This is unnecessary, however, since the thumb is perfectly capable of operating efficiently.

Since a great many of my students are unfortunate enough to play only in band and not in an orchestra also, they are confined in their school music to flat keys. Therefore, I find it necessary to emphasize

(Turn to page 64)

The School Music Director's GUIDE TO FLUTE TEACHING

by
Mary Louise Poor

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The Brass Workshop

By Dr. George Reynolds, A.B.A., C.B.D.N.A.

Music Department, Bowling Green State University, Bowling Green, Ohio

Publishers should send all material for review direct to Dr. Reynolds.

Beginning Steps On THE FRENCH HORN

By Roy J. Weger, Director of Bands,
Bowling Green State University,
Bowling Green, Ohio.

It is a pleasure to introduce Mr. Weger to the readers of the Brass Workshop. Since few articles are seen which deal with the below phases of French horn instruction, the article is most timely and your editor is most pleased to present Mr.

Weger's article. He has a distinguished reputation as a director of bands at the high school level in Oklahoma and in his present position at Bowling Green State University. Mr. Weger is a former member of the French horn section of the Toledo Symphony Orchestra.

G. R.

For several years there have been numerous scholarly articles written about the French horn's history, great horn performers of yesteryear, famous French horn passages, etc. These have been most inform-



Roy Weger

ative and certainly worth reading. However, the writer feels that these have dealt more with the aesthetic rather than the practical phases of horn instruction. It is with the latter in mind that this article is being written. The following suggestions are not to be construed as serving all teaching problems of the horn for "yea they are many". Moreover, the writer hopes to give helpful suggestions in teaching techniques for the horn which he has found most beneficial in both public school and college level instruction.

1. *When to Start:* It has been the writer's experience that the best results are achieved by starting the prospective young hornist on baritone horn and cornet (not trumpet). If you start your instructional program in grades 5 and 6, switch the student to French horn in the 7th grade or when he reaches junior high age. It is much simpler to teach finger facility, breathing, embouchure development and tone placement on the baritone or cornet to the grade school-age child. If a student is started directly on French horn, you should wait until the 7th grade. The 5th and 6th grader is generally too undeveloped physically and has trouble in the proper sitting position and hand placement, causing bad breathing and playing habits.

2. *Mouthpiece Placement:* (Embouchure)

a. Preferably physical characteristics are thin lips, especially upper,

(Turn to page 66)

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BOOKS

Marvel, Lorene M. "Music Resource Guide". Published by Schmitt, Hall & McCreary Co., Minneapolis, 1961. 272 pages.

This book "Music Resource Guide for Primary Grades" is the answer to the need for proper materials for the music teacher of these early grades. It is arranged by grade and gives lists of recordings, films, activities, special days and holidays, seasonal songs and song stories. The material is very complete in giving page numbers, bibliographies, source names and addresses. An example for a seasonal program listing fourteen phonograph recordings for Halloween. The book in many ways forms an ideal lesson plan for the music instructor.

Educational Music Guide: Phonograph Records for schools, colleges and libraries. Published BY THE EDUCATIONAL DEPARTMENT OF CAPITAL RECORDING, 1750 VINE ST., HOLLYWOOD 28, California. 71 pages, Price 50¢ per copy 1961-62.

This 1961-62 Capital-Angel Educational music guide is a rather new departure by bringing noted musicians and noted educators into the picture. Containing over seventy pages of listings of phonograph recordings, it has divisions such as the history of music, the elements of music, opera, instruments, spoken word, concert and marching bands, choral music, etc. It contains a table of contents of basic categories as well as alphabetical index. Of outstanding value to the school music teacher.

Lang, Paul Henry, and Bettmann, Otto. "A Picture History of Music". Published in 1961 by W. W. NORTON COMPANY, 242 pages, price \$10:00

This history of music with over 600 pertinent and often unusual illustrations will find value and interest from the teen-agers on up thru college and adult readers. The sections on early history of music will probably appeal most because the illustrative material is more unusual and truly distinguished. Also, less has been written on this period of musical history. Highly recommended as a book which surveys music

(Turn to page 68)

GEORGE R. CAVENDER, Asst. Conductor

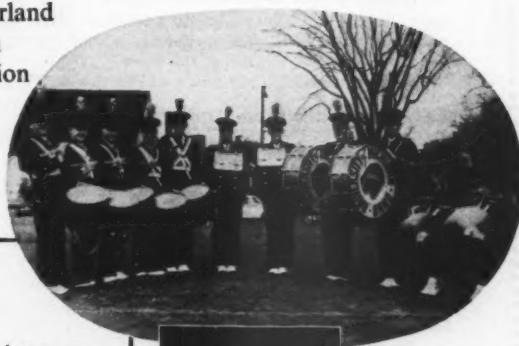
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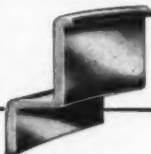
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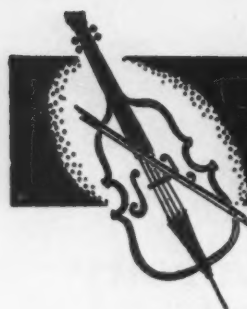
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String Orchestra

Philips Burrill; *Three Easy Pieces for String Orchestra*; Pub. Interlochen Press; Price: Set A \$3.50; B \$5.50; C \$7.50 (sets include score); Score \$3; parts 40¢.

Three contrasting first position selections in the "present day manner" by a skilled composer who writes for strings. It will be enjoyed by both player and audience. The "Pieces" *Overture, Melancholy Landscape and Little Variations in D* are clever and well written. Harmony certainly is far from jaded. He has not "written down" to the intermediate player. Highly recommended. Print is large, clear and on heavy stock.

Key: No signatures. Time 6:15 Grade II-III.

Purcell, Henry; trans. Frederick Hunt; *Four Pieces* from "Musick's Handmaid"; Pub., Carl Fischer; Price: Score 75¢; parts 25¢.

The four charming "Pieces": *Air, A new Minuet, Borry and March* are all very short and except for *Borry* are playable in the 1st position. Unfortunately, there are no editorial markings where position work is required. Piano part must be played from the score. Print is large and clear on heavy stock. *Borry* — 1st vl., 3rd pos.; bass 2nd pos. *Air* — Bass 2nd pos., all other parts 1st pos.

Keys — D min. F and C. Time 1:35. Grade II-III.

Gabrieli, Andrea arr. Alan Bush; *Ricercar*; Pub. Skidmore Available Shapiro, Bernstein; Price: Set \$3.50; parts 60¢; score (sep) \$1.75.

A fine arrangement for string orchestra or string octet (no bass) playable in the first position. It is fugal in style with no doubling of parts. Students will enjoy the independence of parts. Both parts are printed on the same page, eg. two first vl., etc. Bowings are indicated. Print is large and clear on good stock.

Key: modal G. Time 2:45 Grade II-III.

Bannister, John, (d. 1735), ed. M. Tilmouth; *Two Suites*; Pub. Oxford University Press; Price: Score \$2; parts 30¢.

The preface and notes give excellent program notes as well as style of performing these interesting

suites by a contemporary of Purcell. The two jolly suites may be combined to make a longer composition. The suites contain few ornamentations.

A realization of the figured bass is in the score as well as the original for those who wish to improvise their own keyboard accompaniment.

Fine music for amateur string player. The C major suite contains three movements, *Allemanda*, *Boree* and *Roundo*. The G Major Suite contains *Symphony*, *Gaout*, *Minuet* and *Hornpipe*. All movements except the *Allemanda* are playable in the first position. Bass 3rd position.

Keys: C-G. Time: 3:15-4:30. Grade III.

Handel, G. F.; arr. Stoessel; *Two Dances from Terpsicore*; Pub. Carl Fischer Price: Score 50¢; parts 30¢.

This delightful music for strings, arranged and edited by the late Albert Stoessel, formerly available in an album is now printed separately. In the Sarabande and Gigue, all parts including score are fingered. A 3rd vl. (va. T.C.) is printed. Print is large and clear.

1st vl., 3rd pos.; 2nd, 3rd vl., va., cello playable 1st pos.; bass, 3rd. Key: E minor, G. Time 2:24-1:40. Grade III.

Green, E.A.F.; *Theme and Variations*; Pub. Carl Fischer; Price: Score \$1; parts 40¢.

A most practical opus for teaching basic orchestral bowings to players. Individual parts are not bowed, the basic bowing principles are noted elsewhere.

The score is marked as well as reasons for the bow choice. Prof. Green is to be congratulated on this excellent teaching device, for both the student as well as the non-string conductor. Print is large and clear on good stock.

First and 2nd vl.; 3rd pos.; va., 1st pos.; cello and bass, 4th pos. Key D. Time 4:30. Grade III.

Vaughan Williams, R. arr. Roy Douglas; *Prelude "49th Parallel"*, Pub. Oxford University Press; Price: Score \$1.35; parts 25¢.

Music taken from the film "49th Parallel" (1941), also available is the original, cued for reduced orchestra, by R. Douglas. Marked *andante con moto*, it gives opportunity to a group to "sing". Cello parts are divisi throughout. Print is large and clear on heavy stock.

First vl., 6th and 1st position (divisi); 2nd vl. va and bass playable 1st pos.; cello 7th pos. and 1st pos. (divisi).

Key: G. Time: 2 min. Grade IV. Gillis, Don; *Soliloquy for Strings*; Pub. Interlochen Press; Price: Set A \$2.50; B \$3.75 (sets include score); Score \$1; parts 35¢.

A slow melodic mood selection using mutes throughout. Technically not difficult. Audiences and players will enjoy this selection cast in the modern manner.

First vl. 4th pos.; 2nd vl. 3rd pos.; va. & bass 1st pos.; cello 5th pos.

Key: no signature. Time: 3:45. Grade IV.

Gillis, Don; *Strictly for Strads*; Pub. Interlochen Press; Price: Sets

with score: A \$3.50; B \$5.25; Score \$3; parts 45¢.

A sprightly selection, for more advanced players, sure to please players and audiences. The harmony and rhythm is gay and modern. Print is large and clear on heavy stock.

First vl. 7th pos. but mostly 3rd position; 2nd vl., va. 3rd pos.; cello and bass 4th pos.

Key: no signature Time: 4:45. Grade IV.

Mendelssohn, Felix. arr. Alan Bush; *Romance*; Pub. Skidmore Music available Shapiro, Bernstein & Co.;

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UNITED STATES OF AMERICA HIGH SCHOOL BAND

By Everett L. Roberts, Co-Director

On June 13, 1962 *The United States of America High School Band* will rendezvous in New York City. After a short period of briefing this outstanding group of boys and girls will board a plane for their flight across the Atlantic to Nice, France and begin their concert tour of Europe. During the first five days in Europe this organization will spend some thirty hours in concert rehearsal and ten hours on the drill field.

Co-directors Robert W. Dean of Spencer, Iowa and Everett L. Roberts of Saint Petersburg, Florida will utilize this forty hour, five-day week in training and preparing this group of young musicians for their appearances in Europe. Much concentrated work will go into these rehearsals. The whole hearted effort on the part of every bandsman will result in an outstanding playing and sharp looking *United States of America High School Band*.

Every person accepting a position in this band can look forward to a wonderful musical and educational experience. Mr. Roy Martin, Editor of *First Chair of America* will serve as Business Manager and Tour Director as well as sponsor. Mr. Martin has completed many plans for this tour. Countries to be visited include Austria, Belgium, England, France, Germany, Holland, Italy and Switzerland. Concerts will be presented in each of these countries. Mr. Martin plans to fly to Europe early this fall. He will look over the facilities for housing, feeding, transportation, concerts, and the many other facets of a tour of this magnitude. Upon his return all plans will be finalized and definite. This will assure the best possible conditions for the tour.

The personnel of *The United States of America High School Band* is chosen from the finest players in school bands throughout America. This musical organization will be a wonderful representative of our school bands in the U.S.A. To be a member of this band is a decided honor and every participant can feel justly proud.

Members of this outstanding group will soon hear from Mr. Roy

Martin concerning their auditions by tape recordings and films. These will be completed by the established deadlines. This becomes a responsibility of each individual band member. Band directors and private instructors will assist their students in this function.

Membership in the *U.S. of A. High School Band* carries with it many responsibilities which must be accepted by every person. This band will represent the ultimate in our country's school band program. There will be nothing second rate about this group. This band will be truly representative of the U.S.A., by conducting itself in such a manner as to bring credit to our country, our states, our communities, our schools and our homes. This fine group of boys and girls will make lasting impressions on the peoples of many countries in Europe.

The *United States of America High School Band* will combine a fine musical and educational experience with an outstanding job of international relations for our country.

Enid Music Festival Dates Set For May 2 to 5, 1962

Dr. Milburn Carey, Director of the internationally famous Tri-State (National) Music Festival sponsored by Phillips University and the Citizens of Enid, Oklahoma, has announced that the dates for the 1962 festival have been set for May 2, 3, 4, and 5.

The Enid Festival continues to be the largest music education festival in the world. Last May over 11,000 students participated. Any public, private, or parochial school in the United States of America and Canada may enter. Superintendents of schools, music directors, and presidents of music parent organizations are invited by Dr. Carey to write for the free brochure telling of the history of the festival, the rules and regulations, and other pertinent data. Address all requests to: Dr. Milburn E. Carey, Festival Director, University Station, Enid Oklahoma.



By FRANK W. HILL, A.S.T.A.
State College of Iowa
Cedar Falls, Iowa

SUMMER STRING CONFERENCES

Of the various summer camp conferences sponsored or co-sponsored by ASTA, your correspondent was privileged to attend only the one held at Interlochen, Michigan, August 22-29. This conference, now in its twelfth year, attracted some 275 enrollees, of whom 150 were string players and string teachers, if the distinction can be made.

The Interlochen summer post-camp meeting is a Mecca for members of the Amateur Chamber Music Players association, who gather there each August to play under expert tutelage and attend concerts and recitals by staff artists of high calibre.

This year, Josef Gingold, artist and teacher extraordinary, former concertmaster of the Detroit and Cleveland Symphonies, and presently professor of violin at Indiana University, head-lined the string staff.

Daily sessions with violist Nathan Gordon, cellist Peter Farrell, bassist Oscar Zimmerman, pedagogue Samuel Applebaum and string literature authority Mary Sexton provided ample interest and area value.

The two sections of mass string quartets, with the guidance of Oliver Edel and Robert Klotman, performed many classic and modern works. Howard Van Sickle conducted daily sessions of seminars with guest lecturers.

A 25% increase in enrollment over last year was indicative of spreading interest in the conference. Interlochen, situated in the northwoods of Michigan, is ideal for a gathering of this nature. The high percentage of persons returning to this workshop year after year testifies to the gratifying convention program.

Preceding Josef Gingold this year have been such eminent personages as Otakar Cadek, Joseph Fuchs,

Henri Temianka, Paul Rolland, Joseph Knitzer, George Poinar, and Louis Persinger. Each master teacher contributed to the conference inspiring values in his own fashion. Informality and individual rapport have always been the by-words. Such items as conviviality, recreational privileges, facilities, and food are unsurpassed at Interlochen. These, together with performances at concert-hall level, combine to make the week an exciting and rewarding experience.

Wilfrid Pelletier, conductor par excellence, led the combined players through programs of orchestral literature, and nine embryonic conductors demonstrated their abilities under his instruction.

The conference is coordinated by Orien Dalley and Frank Hill, whose planning throughout the year is culminated by seven action-packed days of music in the forest.

Interlochen, the oldest of the ASTA-sponsored summer conferences, was joined this year by five others. In cooperation with the University of Texas, the University of Vermont, the College of St. Theresa at Winona, Minnesota, and the University of North Carolina, string workshops were held which attracted stringers from surrounding areas. At Put-In-Bay, Ohio, the Ohio ASTA Unit staged its second successful affair of this nature. Dr. Howard Van Sickle, ASTA Editor from Mankato, Minnesota, is general coordinator of summer workshops. The combination of vacation recreation and string music is proving to be an irresistible attraction for fiddlers and cellists, who return to their fall duties refreshed in spirit and with a storehouse of new ideas and new friendships.

Returning for a last moment to Josef Gingold, his master class sessions at Interlochen were uniquely interesting and valuable. A master lecturer as well as performer, he put his students through scale and etude drills, and demonstrated, with the aid of volunteer performers, the technical aspects of interpretation of concertos and sonatas. Each class member brought his instrument, and the mass effect of Kreutzer No. 11 with various tempi and bowings, was an experience to remember. Gingold's courtesy, kindness and tactful manner of teaching, seasoned with the spice of gentle humor, won him lasting and devoted friendships. His return to Interlochen next season is assured and anticipated grate-

(Turn to page 72)

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"Our Summer Camp Was Tops"

By James F. Herendeen

The ninth annual summer band camp sponsored by the National Catholic Bandmasters Association was held this year at Quincy College in Quincy, Illinois, from August 7 to 14. The director of the camp was Brother Glennon Mertens, S. M., band director at William Cullen McBride High School in St. Louis, Missouri. Mr. James F. Herendeen of South Bend, Indiana was the musical director of the camp and was assisted by Rev. George Wiskerchen, C.S.C., band director at Notre Dame High School in Niles, Illinois; Brother Robert Weissert, S.M., of St. Joseph High School in Peoria, Texas; Sister M. Madeleine, O.S.B., of Alleman High School in Rock Island, Illinois; Sister M. Gerold of Rosati-Kain High School in St. Louis, Missouri; Dr. Lavern Wagner, head of the music department at Quincy College; Mr. Robert F. Brown of St. Joseph High School in South Bend, Indiana and Mr. Pat Hanley, a music student at St. Mary's College in Texas. Mr. John Ortwort and Mr. David Costigan of Quincy College provided an excellent recreation program that met with the unanimous approval of all the campers.

The daily program provided for two full band rehearsals and two sectional rehearsals each day. Stu-

dents attended elective music classes and theory classes in addition to their regularly scheduled playing rehearsals. A camp dance band was organized and directed by the camp chaplain, Rev. George Wiskerchen, C.S.C., (known as the "Swinging Padre"), a noted authority on jazz and stage bands. This was an elective activity that proved most educational to the campers.

The band campers enjoyed the



James F. Herendeen, left, was musical director of the camp. He is shown here with a student from his high school in South Bend, Indiana, Thomas Zoss who was camp photographer and responsible for these pictures.

friendly atmosphere of the small Franciscan college reputed to be the most friendly college in America. They certainly proved that title by providing excellent dormitory and rehearsal facilities for our use. Meals were served cafeteria style by the campus culinary staff and met with high praises of approval from the boys and girls at the camp.

The feature of the camp that is unique to The National Catholic Bandmasters Association camps is the regularly scheduled religious exercises and daily Mass.

On the final night of the camp awards were made in two categories. The *Best Girl Camper* award was won by Miss Cheryl Mart of Rock Island, Illinois. The *Best Boy Camper* award was given to Allan Krauska of Milwaukee, Wisconsin. The *Best Senior Musician* award was presented to Scott Weyda of Milwaukee and the *Best Junior Musician* award went to Richard Straub of South Bend, Indiana.

Special features of the camp included daily swimming and a great variety of recreational activities. Two movies were shown in the college social hall and dances were presented on the other evenings. A talent show presented during one of the evening dances turned up an excellent musical group from Don

Bosco High School in Milwaukee, Wisconsin, and they were awarded a trophy for their efforts.

Thomas W. Zoss, a student at John Adams High School in South Bend, Indiana was the camp photographer who was responsible for

capturing on film these memorable experiences at Quincy College. He was also editor of the camp newspaper, a traditional feature of NCBA band camps.

EDITOR'S NOTE . . . Any band director, parent, or student who

wishes information on next year's NCBA sponsored camp should write to Mr. Bernard Qubeck, President, National Catholic Bandmasters Association, St. Joseph's College, Box 863 Rensselaer, Indiana.

The End



Brother Glennon Mertens, S.M. addresses the assembled campers.



James F. Herendeen directs the camp band in its final concert.



Brother Robert Weissert, S.M. of Peoria, Texas directs a bass sectional.



Dr. Laverne Wagner, discusses problems of French horn playing.



Members of the camp were treated to a picnic at a local Quincy park.



Sister M. Gerold, S.S.N.D. instructs members of the trombone section.

(Mrs. Richard Murr teaches piano and music education courses in the school of Fine Arts of Bob Jones University. She also conducts seventh-grade classes in general music at Bob Jones Academy. Mrs. Murr received the bachelor of science degree in music education from the University in 1958 and the master of arts degree in Christian education in 1960. She has done extensive religious work with "pre-teens", especially in Sunday school classes and children's Bible Clubs.)

Religious Music for Children

By Mrs. Richard Murr

It has been said that childhood and music go together. Children seem to possess a God-given instinct to express themselves in song; thus we should encourage and develop this natural instinct in religious work with children. The Psalmist admonishes us to "make a joyful noise unto the Lord", and to "come before His presence with singing". Since singing is basic to children's musical experience, that shall be our primary consideration.

Why Should Children Sing?

Singing meets the needs of children: spiritually, song is a necessity; physically, song is an outlet for energy; emotionally, song provides a release; socially, group singing affords opportunity for participation in co-operative activity; and mentally, singing can be a learning experience—both musically and religiously. In short, we can reach the whole child through music.

Singing accomplishes many other worthwhile goals. We can teach basic beliefs and reinforce eternal truths by means of song. Some of the earliest hymns used by Christians were composed as instructional devices to counteract heretical teachings. Furthermore, children will usually remember a song better than anything else which they have learned. Reverence and worship may also be taught through music. Genter L. Stephens says, "Any song that does not lend itself in honoring, praising, adoring, or respecting the Triune God has no place in a worship period." We must mold the tastes of children so that they may have proper vehicles for expressing worship to God.

Music provides an outlet for stewardship of talent. Because musical talent is God-given, it should be used for His honor and glory. Singing can also contribute to Christian life and conduct. It can train in self-disci-

pline as well as in group co-operation. Music has value to the Sunday school and church, too. It may be a vital factor in building attendance and interest.

What Should Children Sing?

Selection is of utmost importance! Three basic questions asked about each song considered for use may serve as a guide by which to judge:

1. Does it have specific spiritual value? (The words should be worthwhile and Biblically correct.)
2. Is the meaning clear? (Watch the use of symbolism.)
3. Is the melody suitable? (The music should "agree" with the words.)

Of course, in choosing songs for children, we must also consider the age level. Songs for nursery and beginner ages must be simple, brief, and easy to understand. Gospel choruses may meet these criteria, but many songs of this type carry little or no message. These ought not to be used because they have no spiritual value. Regrettably, in some churches the almost exclusive use of these for each song used in a children's has caused "religious" music to lose much of its value.

There should be a definite purpose for each song used in a children's service. The songs should center about the theme of the lesson, so that the music will prepare the children for what is to come and, at the same time, reinforce the aim of the lesson. Also, the songs should follow a logical sequence, leaving no detail to chance.

How May Children Be Taught to Sing?

Before you undertake to teach children music or anything else, you must have a sincere love for children and an understanding of their needs and desires; otherwise, your efforts may be in vain, regardless how clever your methods or how good your technique.



Mrs. Richard Murr

A few methods, by which we may teach children songs, follow:

(1) Explanation: Both words and music should be explained. The content or application of the song should be made clear. The story of the hymn might be helpful here. The leader need not do all the explaining, but should induce pupil participation by asking key questions. (2) Repetition: The old truth that "repetition aids learning" is valuable in learning songs also. A little different approach to the same song will help make repetition less tedious. (3) Illustration: There are many visual aids that may be used to teach new songs or review old ones. Blackboards, charts, flannelgraphs, slides, flashcards, and pictures are a few. Motions might also be considered a type of illustration. (4) Interpretation: Work for sweetness of expression rather than volume. The manner in which the music and words are interpreted should enhance the message of the song, and help make it a meaningful part of each child's life.

Keep in mind that religious music can be of value and comfort to boys and girls not only during their childhood, but also in later life, when memory may recall the message of a song in a hour of spiritual need or physical distress. In religious music for children then, we must strive not only to produce pleasing sound, but also produce lives that are in harmony with God's purpose.

The end

She wanted help, so this was my—

Advice to Pat

By Arlie Richardson
Supervisor of Instrumental Music
Oakland Public Schools
Oakland, California

Setting: Spring 1967—somewhere, someplace.

Characters: Dad, a veteran school band man, and Pat, his daughter, who is about to graduate from college with a Major in Music.

"Dad, you know I have been working like mad to get all of the required courses in college; and now, after all of these years, I believe that next year when I start teaching there will be many questions unanswered. Besides, Mr. E. has asked for a term paper, one that requires research and will help me next year. I'm worried. How do teachers answer all the questions that are asked, and what else can I do to prepare for teaching next year?"

"Pat, you sound about like I felt when I started teaching way back when—and don't look so smug. I'm not Methuselah, even though you do think so. Let me tell you how I went about preparing myself. I didn't find all the answers, but what has happened has certainly helped make a life's work easier and possibly more successful.

"Thirty years ago the music education business was barely out of the infancy stage. A college professor once told me: 'Don't ever be completely satisfied with your present knowledge; only continued study and participation will give you an insight as to how best to impart that knowledge to even a receptive class. Your studies must continue on all the instruments, and you must observe the teaching techniques of many instructors. Many times you will discover an easier, more satisfactory method of teaching; and many times you will find things not to do in your classes.'

"The first year of teaching in the schools only proved how much there

was to learn. I'm sure I was much like you, Pat, in thinking that the many college courses certainly were adequate preparation. It was soon apparent that more advice was needed, so plans for attending summer school were made by your Mother and me—and Pat, it wasn't easy. 1929 hadn't helped; salaries were low and raises few. Thank heavens, you haven't had to go through that experience. It turned out that no more schooling was possible for a while.

"Young teachers today need just what we did many years ago, Pat. And even more help is available today. Go to clinics—your experience in giving flute clinics has proven to you that important facets in teaching the instruments can be presented in a short period of time. Attend conventions—three days at a Music Convention is an inexpensive way of learning. Many common problems are kicked around and solutions presented by others in the same field. Go to a Music Camp—many intensive courses are available for the person anxious to learn.

"Pat, above all, read! This is how you will get many ideas in your chosen field of music education. In 1929 a magazine with completely new ideas began—THE SCHOOL MUSICIAN. Its format included columns on all the instruments written by qualified music educators. Its review of methods and literature was certainly a great help to me. How else could I know what was new and useful? Reports of the activities of many associations and clinics provided many new ideas, and THE SCHOOL MUSICIAN was unique in that many of my students and their parents found it interesting and informative. You did not need to be a technician to understand it. And

do you know the best thing about it, Pat? THE SCHOOL MUSICIAN has continued to improve and expand, and I still find it invaluable in my daily work! So go out to the studio and look through my complete files of THE SCHOOL MUSICIAN for some ideas on that term paper, but put them back; I can't afford to have any misplaced after all these years. And Pat, next year when you start teaching, let's be sure your SCHOOL MUSICIAN is delivered to whatever school you are in. O.K.?

"On your way out, ask Mother if the coffee is still hot, please?"

THE END

\$100.00 Offered For Best Religious Hymn

Anyone is eligible. Submitted works must be unpublished, without prior commitments, never performed in any other contest or festival, and submitted by the composer. They should be suitable in style and content for performance in a service worship. The text should be of a general religious nature and without copyright restrictions. Only anthems arranged for SATB (with divided parts if wished), with accompaniment, of moderate difficulty, and not more than six minutes in length will be eligible.

Manuscripts accompanied by entry blank must be received by March 1, 1962. Two unbound copies of the composition, at least one written in black ink on one side of white paper not exceeding 8 1/2 by 11 inches, are required. The manuscript should be signed with a *nom de plume*. Manuscripts will be returned only if postage is included.

The award will be one hundred dollars. Arrangements have been made to submit the winning and all Honorable Mention Compositions to music publishers, but all publication rights remain with the composer.

Judges will be Dr. Howard Hanson, Director of the Eastman School of Music, and Dr. Wayne Barlow and Dr. M. Alfred Bichsel of the Eastman School of Music Faculty. Their decisions will be announced about April 26, 1962.

All correspondence should be sent to:

Religious Arts Festival (Music)
50 Plymouth Avenue, North
Rochester 14, New York

Motivation and Incentive

(A Means To An End)

By Martin Feldman
Director of Orchestras
William Herlick High School
Racine, Wisconsin

What is the ultimate aim for each child participating in school music programs? Are the music teachers attempting to produce concert artists? Or is the ultimate goal to bring musical understanding and knowledge closer to the average student as well as to the above average student?

True, there are many above average students who are seriously applying themselves in training for the professional field. However, the overwhelming majority of children who are studying instruments, are studying them as a part of their "whole-child" education, and not for the ultimate concert stage.

From my own experiences, as well as from experiences of many of my fellow music teachers, the conclusion has been reached that approximately 99 out of 100 instrumental music students do not have the talent, or the initiative, or both, to warrant the sacrifice of money, time, and energy that a career as a professional demands. Yet it is these 99 out of a 100 students that comprise some of the finest public school performing organizations in our country.

We are constantly reading about the tremendous drop-out rates, and what can be done to stop this great loss. Students lose their incentive to play, and thus their enjoyment of music, when (for example, a violinist) such exercises and studies as Sevcik, Krutetzer, Flesch, Dounis is thrust at them. The vast majority will not respond to this type of diet. Their feeling is that they have

enough studying to do at home, in this present age of constant acceleration of studies in the sciences, languages, and mathematics.

A certain portion of the exercise/studies mentioned above, can be given to these youngsters, and they will accept them. But these exercises and studies must be given as part of a system of overall music learning, rather than to learn the specific exercise or technique as a separate entity.

We must be constantly appraising ourselves of the new methods that are being written and published, expressly designed for use in a public school class situation by students who are not there to become professionals, but rather are there to learn, primarily, a social activity. After all, music is play, and play is essentially a social activity.

Why should students practice? They must, and they will, but they must be motivated into doing it, and not forced to do it. Children must realize that music is part of our culture, and to understand music, one must participate. Correct classroom teaching takes these facts into consideration. It assures supervised study and practice. It develops appreciation for music. It makes the playing of an instrument enjoyment. And it limits tedious technical study to those students capable of preparing for some phase of the professional life.

At the beginning stages, practice is not too much of a difficulty. Students can see their progress day by day. They can be motivated also

by their classmates' progress. No child (or adult) will just sit and allow his friends to get far ahead of him.

The real job of motivation must be done once the student graduates from the early learning years. According to most studies, drop-outs occur mainly in the 8th, 9th, and 10th grades. Unless the students in these grades are provided with the motivational incentive to remain in their performing groups, they will drop out, and 'try' some other subject.

Performances can be the key to success. The more performances these youngsters present, the more times they can get out in front of the public, and be acclaimed by the public, the more the students will want to be integral members of their school's organizations. The one or two performances each school year (in this writer's opinion), must be considered a thing of the past.

Another key to success in motivating youngsters is the gradual step by step rise in grade organizations. Besides the elementary class lessons, there must be the elementary school band, orchestra, and chorus. These groups should be considered the training grounds for the junior high school groups. And in turn, the junior high school groups should be considered as the training grounds for the 'elite' high school groups.

The teacher must make each one of these groups as selective as possible, yet encompass as many students as possible, by not restricting mem-

(Turn to page 60)



DAVID DONAHE

DAVID DONAHE has been duly elected to America's High School Soloist HALL OF FAME. David is the outstanding flutist of the Fort Dodge Senior High School Band, Fort Dodge, Iowa, which is under the direction of Mr. Walter Lake, a member of the American School Band Directors Association.

The beautiful tone of the flute was a primary factor in his choice of an instrument. He has been in band three years, and in the orchestra for two years. At the age of seventeen, a senior, he continues his private study on the flute.

David plays no other instrument, but enjoys the piccolo a great deal.

Fort Dodge does not participate in music festivals. However, David has played with the Fort Dodge Municipal Band, under the direction of Karl L. King. He is the principal flutist in both band and orchestra, and has done solo work with the band. He attended summer band for two years, and does considerable solo work in his church. David is a member of Youth Forum, is Crew Captain for the Band, played in flute-clarinet duo, and is the Vice President of the Orchestra. His hobbies are electronics, bike riding, photography, Hi-Fi, and playing music with the family group. He likes all music except western music and rock and roll.



He has a sister Karen, 18 years of age, who plays piano and violin. She is a member of the high school Orchestra and the Fort Dodge Symphony Orchestra. Another sister, Ann, 15 years old, plays piano and viola. She is a member of the junior high Orchestra and Fort Dodge Symphony. His mother plays piano and violin, and is a member and Secretary-Treasurer of the Fort Dodge Symphony Orchestra. David plans to enter the field of electronics as a career.

THE SCHOOL MUSICIAN welcomes David Donahe of Fort Dodge, Iowa into America's High School Soloist HALL OF FAME.

Nominations for HALL OF FAME welcomed

Any band, orchestra, or choral director; superintendent; music booster organization; or group of parents may nominate any high school boy or girl soloist in any public, private, or parochial school in the United States and Canada for election to America's High School Soloist HALL OF FAME. Vocalists as well as instrumentalists are eligible. Write to HALL OF FAME, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois and ask for a "Nomination Form". Complete the form, send it back with an 8 x 10 glossy print photograph of the nominee, in uniform with instrument, or choral robe, together with a letter stating why you feel the student should be elected to the HALL OF FAME.



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND *Directors' Association*

RECREATION AND RECAPITULATION AT CLEVELAND

By Phil Fuller
ASBDA Editor

The previous columns have covered the daily exposition and development of the convention next month, but the recapitulation of the day—those activities which are the conclusion of a full day of working over ideas and projects—have had little attention. Those members who have not attended a convention could very well get the impression that their time will be consumed with business meetings and formal concerts, with very little opportunity for socializing with other members, or for moments of repose and relaxation. This assumption would be partially true because we are a "working" organization, and in order to accomplish the seemingly impossible task of completing the transaction of a year's business as well as the numerous projects under development by the various committees a great deal of concentrated attention must be given to this basic reason for the existence of A.S.B.D.A.

There are activities planned, however, for these post-agenda hours, which should incite the interest of every member present. The Planning

committee has done a magnificent job of setting up such a variety of activities that every member who attends is sure to return to his home grounds with a tremendous sense of accomplishment. There is one form of nocturnal activity, however, which is conspicuous by its absence from our convention, and that is the "room party" given by exhibitors at the convention. This was voted out by the membership two years ago, and it has become a firm policy of our association, a policy which has served to make our association more beneficial to its members than before.

Because, where large firms were spending large sums for their room parties (with which smaller firms with smaller budgets for advertising could not compete) these funds are now being diverted to activities which are more beneficial to all of the members in attendance, as well as giving the firms an opportunity to really display the merchandise in a manner which is more beneficial to everybody concerned.

There will be a complimentary Buffet snack in the El Rancho Room and the Aviation Room Wednesday, December 27th from 9:15 — 9:45 P.M. These rooms are just across the hall from the Grand Ballroom. Admission to this is by tickets only,

and tickets are the compliments of the Ohio ASBDA membership. Following the snack we are to have a concert by the LeBlanc Clarinet Choir under the direction of Dr. Lucien Cailliet. The choir will consist of: 1 A \flat Soprano Clarinet, 2 E \flat Soprano Clarinets, 9 B \flat Soprano Clarinets, 2 F Basses Horns, 2 E \flat Alto Clarinets, 3 Bass Clarinets, 1 E \flat Contra-Alto Clarinet, and 2 B \flat Contrabass Clarinets. The Choir has been organized for the ASBDA convention by Mr. Searl Pickett, who will also appear with them in the capacity of soloist. Their program will consist of: Awake, Awake A voice is Calling—Bach; The Secret of Suzan Overture by Wolfe—Ferrari; The Girl with the Flaxen Hair—DeBussy; Samba—Cailliet; Petite Valse—Al Reed; Romance in F for Basses Horn & Clarinet Choir; The Flight of the Bumble Bee; Hora Staccato, 2nd & 3rd Movements of the Tchaikovsky Violin Concerto played by Mr. Pickett on the Clarinet and Saxophone; and the Fantasie for Clarinet Choir by Dr. Cailliet.

Mr. Pickett is Director of Bands, St. Mary's Springs Academy and Marian College, Fond du Lac, Wisconsin. The St. Mary's Band has been rated as "Superior" consistently in contest meets, and for the last



A.S.B.D.A. BAND OF THE MONTH . . . It is with great pride that we present the outstanding Conneaut, Ohio, High School Band which is under the direction of Kaarlo Mackey, a charter member of the ASBDA. His band has won consecutive first division ratings since 1939.

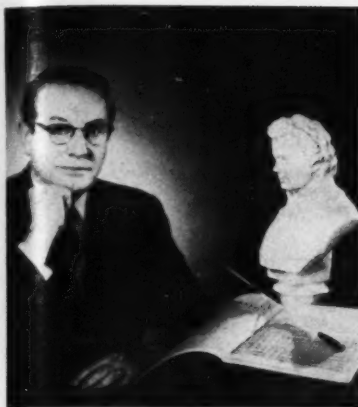
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Dr. Lucien Cailliet
Educational Director
G. LeBlanc Corporation

three years was invited to perform at the National Catholic Music Educators' convention. Mr. Pickett's woodwind studies were with Clarence Warmelin, Leighton Wells, Leon Russianoff, and Clark Brody. Following his education he played professionally in symphonic, ensemble and concert groups in Chicago and New York.

It should be noted here that Mr. Vito Pascucci, President of LeBlanc is bringing the Clarinet Choir, Dr. Cailliet, and Mr. Pickett to the convention with the compliments of the G. LeBlanc Corporation.

On Friday, the 29th, there will be a coffee break at 9:20 — 9:45 P.M., in the same rooms as the Wednesday night snack and is immediately following the concert by the Ohio State Band. There will be Fruit Cake by the Manor Baking Co., candy by Ross Candies and Mason Candy Co. The costs of this affair will be born by the DeMoulin Uniform Co., Lyons Band Instrument Co., and the Ohio Representatives. Immediately following the break will be a presentation by the Bassoon Section of the Detroit Symphony Orchestra, consisting of Charles Sirard, Principal, Hugh Cooper, Bassoons and Robert Pfeuffer, Contra Bassoon. The Bassoon Trio is being presented to us with the compliments of Mr. Fred Marrich of the Myers Band Instrument Company of Detroit.

On Wednesday afternoon there will be the field trip to the two factories, H. N. White Company, Mr. Clem Frak, General Manager, and the Reynolds Division of the Richards Corporation, Paul Richards, President. The trips are limited to 100 tickets to each factory. The

tickets will be split down the middle for the two trips. Each company will furnish the lunch either catered into the plants or at a Tea Room nearby the factories. The two companies are exerting a tremendous amount of energy and thought (as well as money) into making this a most memorable event for the membership.

There will not be any planned activities following the Banquet because this will last until about 10:30.

It is now definitely established that at the meeting of Active-Affiliate-Associate members we will have a panel consisting of Messrs. Broido, Yoder, Morton Gould, and Ben



Searl Pickett
Organizer and Soloist
LeBlanc Clarinet Choir



Here we see Dr. Lucien Cailliet, rehearsing the outstanding Leblanc Clarinet Choir which will present a complete concert under his direction at the A.S.B.D.A. Convention on the evening of December 27th.

Be sure to read
President Mac Carr's
message on the next page

Grasso. These distinguished personalities will discuss all of the facets of the music publishing business. They will take in the complete story from the time a piece of music is composed, the copyright with all of its implications, the actual mechanics of publication, release, etc.

I sincerely hope that I have now given a good picture of the type of convention we are to have next month. It seems to me that the planning committee has done all that is humanly possible to set up a meeting which nobody would want to miss unless he absolutely had to. I have done my best to whet your appetite and give you as conservative a picture as possible of all of the wonderful events which await us at Cleveland.

The End

Share your
Christmas Joy
Give to
The Salvation Army



President's Letter To Our Members

During this month of November you will be receiving your copy of the Souvenir Program for the Ninth Annual Convention to be held at the Pick-Carter Hotel in Cleveland Ohio, December 27-30. This is another of those extra services given you by A.S.B.D.A. Whether you take time to peruse its contents or merely scan its pages, you will instantly become aware of the fact that it is more voluminous (48 pages), contains more pictures (52), more information on each of the participants as well as certain specific programs of note. We hope that you will find its contents interesting as well as challenging to both your mental and aesthetic values. In fact, after looking at it a second time, you will consider its worth to you, to be equal to any that you have received.

We hope that your judgment of its contents will prove so exciting that you will immediately sit down and make your reservation for accommodations at the Hotel Carter, so that you will be able to participate in the satisfactory completion of its contents, in person. This could be one of the most important decisions that you will make this year.

Hundreds of hours of planning have gone into its formation to make this convention one of the most interesting and educational you have ever attended. Members of the Ohio Active Membership have spent over three years of concentrated efforts in the hope that they could make this program worthy of your attention. It has been our pleasure to aid in this project for the last year, in the hopes of all, that it will be a success.

You will note we said success. This statement could prove to be a misnomer unless we have the undivided, complete cooperation of the entire membership. It is your approach to this convention and the problems that it will raise, as well as your mental reaction toward improving both yourself and the Association in general, that will spell the difference between success and mediocrity. For if you feel that a study in depth of the items and challenges presented by the various phases of this program are worthy of your attention, then you will approach these significant items and problems with the necessary

sincerity of purpose to impel its goals to a new concept in conventions.

In addition, we hope that you will make these problems become real and vital to the success of your own program in your school and community as well as serve as an aesthetic elevation of your own ego and self satisfaction while attending the various sessions. It is the inspiration toward internal growth and the desire to succeed, that can make all those hours of preparation worthwhile to those many members who have tried so hard to please you.

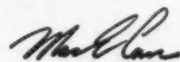
Carrying these idols one step further; if A.S.B.D.A. is to be of further use and its successes keep elevating themselves in pyramids, one upon the other, membership MUST be more than a three or four day aesthetic excursion each year. Until we are willing to accept the fact that the success of any organization is the cumulative efforts of many people working toward its success and support for 365 days each year, our basic concepts of this organization will never reach fruition.

Don't let yourself be lulled into the idea that groups such as ours will succeed on its merits alone or that the sheer enjoyment of programs that please and symposiums that say that which we like to hear, are stepping stones toward success. No group can tolerate a 'Status Quo' attitude. We must go forward, without looking back, except for constructive appraisal, setting new standards upon the old, progress with new and exciting ideas, meeting challenge with challenge, always looking upward toward the successful completion of the never ending pyramid. Leadership is an honor and a token of responsibility placed upon people and organizations, who have proved their worthiness in all facets of their endeavor. This cloak of achievement cannot become a reality without your complete cooperation and sincere consideration.

We must never lose sight of the fact that in accepting membership in ASBDA, we have in essence said, that these concepts are our goals. We have said that there is terrific import in attendance of conventions and being a disciple of the organization every day of the year. We believe that this is the only true

road to the solution of the prescription that heals the wounds of despair and builds the Temple of success. See you in Cleveland?

Most Sincerely



Mac E. Carr, President

Dick Strange New Director Of Carnegie Tech Band

Mr. Richard Eugene Strange has been appointed as director of the Kiltie Band at Carnegie Institute of Technology. The announcement was made by Norman L. Rice, dean of Carnegie Tech's College of Fine Arts.

Mr. Strange, whose rank is assistant professor of music, comes to Carnegie Tech from the University of West Virginia, where he served as director of bands.

WILL YOU BE THERE!!

Important Calendar Dates

December 16-18, 1961

College Band Directors National Association, National Convention, Conrad Hilton Hotel, Chicago, Illinois

December 19, 1961

Band Directors Congress, Hotel Louis Joliet, Joliet, Illinois

December 20-23, 1961

Mid-West National Band Clinic, Hotel Sherman, Chicago, Illinois

December 22, 1961

Phi Beta Mu. "Get-Together-Lunch-eon", Hotel Sherman, Chicago, Illinois

December 27-30, 1961

American School Band Directors National Convention, Pick-Carter Hotel, Cleveland, Ohio

March 7-11, 1962

American Bandmasters Association, National Convention, Purdue University, Lafayette, Indiana

March 16-20, 1962

Music Educators National Conference, National Convention, Conrad Hilton Hotel, Chicago, Illinois



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

In the last column, it was stated that the *Alpha Chapter* would have a get-together meeting that would be reported at this time. The meeting was held in *San Antonio, Texas* at the Texas Bandmasters Association Convention, which is basically a new music and marching clinic.

The evening of August 21 was set aside by *Phi Beta Mu* members for their "How To Do It" and "What's New" session. There were forty members of *Alpha Chapter* present. Maurice Taylor, the *Nu Chapter* President who was a TBA Clinician, also enjoyed the fellowship and informative meeting. A number of prepared papers were given including such items as new showmanship gadgets or tricks of the trade, what marching music has proven useful, new type marching instruments, etc. A general discussion was held after each presentation. William Postlethwaite, an *Alpha* member prepared a series of original street beats for membership distribution. Members brought copies of their past programs for distribution. A discussion on how to loan recorded tapes through a central chapter library or control headquarters was also initiated. The tape exchange is a project under advisement for the coming year.

It has been found that this type meeting is well received in that each member of *Phi Beta Mu*, because of his experience in the field, is a clinician in his own right. This type brotherhood sharing has proven to be most wholesome.

Jim Clark of *Epsilon Chapter* reports that their next annual meeting will be in *Shreveport* on November 20-21, 1961 at Fair Park High School with the dinner meeting at the Holiday Inn. Every brother who may be in the area is welcome to attend.

PHI BETA MU MID-WEST BAND CLINIC LUNCHEON

The XI Chapter (Ill.) of Phi Beta Mu will be in charge of the "Get-Together-luncheon" on Friday noon, December 22 at the Sherman Hotel in Chicago during the Mid-West National Band Clinic. If you plan to attend the Mid-West, plan to attend the PBM Luncheon. Make your reservations at THE SCHOOL MUSICIAN booth before 10:00 AM on Friday.

The next *Alpha Chapter* meeting will be held during TMEA at the Adolphus Hotel in Dallas, February 1, 2, and 3, 1962. Try to make it if you can.

Don't forget the *Friday luncheon* meeting during the *Mid West Band Convention* in Chicago. Go to THE

SCHOOL MUSICIAN exhibit to reserve your meal ticket.

Dr. Carey, our National President, was at the Executive Secretary's office, Sunday, September 24, for a visit. We hope to have matters of interest related with his visit to report in the next issue.

Send all correspondence to the Executive Secretary, Jack H. Mahan, 2019 Bradford Drive, Arlington, Texas.

The End

The First Thanksgiving Proclamation, 1789

"Whereas it is the duty of all nations to acknowledge the providence of Almighty God, to obey his will, to be grateful for his benefits, and humbly to implore his protection, aid and favors . . . that we may then all unite in rendering unto him our sincere and humble thanks for his kind care and protection of the people of the country, and for all the great and various favors which he has been pleased to confer upon us".

—George Washington

Food For Thought

The secret of economy is to live as cheaply the first few days after payday as you lived the last few days before.

It Happened 30 Years Ago

NOVEMBER ISSUE 1931 THE SCHOOL MUSICIAN

We are Making America Musical honored George W. Sadlo, Director of the Cleveland High School Band, Cleveland, Oklahoma. A Thanksgiving Proclamation by the President of the United States, Herbert Hoover, designated Thursday, Nov. 26, 1931, as a National Day of Thanksgiving. The Editorial page included an article about Queen Elizabeth of Belgium endorsing music. Miss Ella Mason had an interesting narrative entitled, "A Pioneer in Piano Classes". There was a fine article, enhanced with many pictures, on "What the Well Dressed Bandsman Should Wear". Edward Johnson, a famous opera tenor and concert artist wrote about music in the schools from the viewpoint, "If I Were A School Superintendent". Different methods were offered for "Raising Money for Uniforms". Among those pictured as prize winners in state and national contests in the spring, was Nathan Gordon, a talented violinist of Cleveland, Ohio, who won first place in the national solo contest. Some of the advertisers in this issue, were: Buescher, Holton, V. C. Squier, H. N. White Co., Conn, De Moulin, Leedy Drums, Theodore Presser, and many others. The second of a series of articles, complete with descriptive pictures, was written by L. R. Hammond on the subject of *Twirling*. The value of sight reading and correct position of the player was stressed by W. W. Wagner in his "A Ten Dollar Lesson in Trumpeting". Arthur Olaf Andersen wrote an interesting feature on classifying yourself with respect to your musical ambition, entitled, "How Good Do You Really Want To Be?"

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

N.C.B.A. President, Bernard Gubeck, St. Joseph's College, Rensselaer, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

ROBERT O'BRIEN NCBA Editor

COUNT US IN

Last June a nineteen member Educational Policies Commission issued a pamphlet, *The Central Purpose of American Education*. The following two major points struck me as a challenge to those of us teaching in the Catholic Schools of America:

1. It is "crucial that the teacher possess a thorough knowledge of the material to be taught," as well as an understanding of the child and ways to teach him.
2. That there is a need for "that kind of education which frees the mind and enables it to contribute to a full and worthy life. To achieve this goal is the high hope of the nation and the central challenge to its schools."

Many times, over the past seven years, I have heard our founder and honorary life president, Robert

F. O'Brien, state that "The NCBA does not look to music as a competitive way of life, but as a means and method of enhancing the whole man morally, spiritually, and mentally through the study of beauty in its truest form — the fine arts."

The NCBA was formed in 1953 because of the need for a special organization to help the Catholic musician. It is an established fact that in certain aspects of parochial education there are special problems.

Through efficient committee work since its inception the NCBA has created a national awareness of these problems and in many cases has come up with some very effective answers.

While contemplating the tasks that lie ahead for us as teachers I would like to offer the following ideas as food for thought for our NCBA membership.

The education of young people in the United States of America takes place in the home, in the school and in the community in

which they live and in which they are members of Churches and Synagogues, of Civic Organizations and various organized and unorganized youth groups.

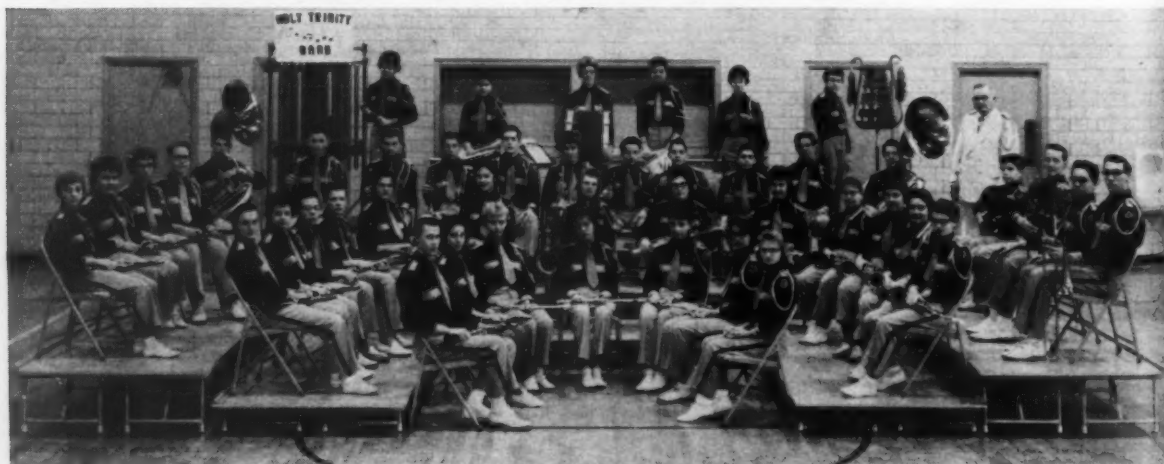
The quality of education, I believe, is to be judged by the degree to which each young person has acquired not only basic knowledge, understanding and skills, but also the ability to think clearly and to form valid judgments and to cherish appreciations that are consistent with that ideal and further to live in full accord with it.

Those of us who are responsible for the guidance of these young people need to periodically look carefully at what we are doing to help them toward this high educational goal, and especially to make sure that enough attention is given to the development of attitudes and appreciations which so strongly influence the selection of values.

From our experiences as teachers we know that young people will often develop close attachments and almost unlimited admiration for someone whom they consider outstanding and will do everything possible to imitate their ideal. So in our work we must leave nothing undone to present worthy personalities and sound values in such an attractive way that they will be chosen by these students as life ideals.

During the next school year let us examine honestly the means we are using, their appeal to all the students we meet — their effectiveness as well as their limitations.

In conclusion I would say that during these days of serious national and international strife we cannot



Here is the outstanding Holy Trinity Cathedral High School Band of New Ulm, Minnesota, which is under the direction of NCBA member Raymond M. Meidl.

evade the fact that we suffer from lack of integrity. We are horrified by lack of respect not only for human dignity but even for human life; by disregard for law; by threats of total nuclear extermination. There must be a consistency between our own lives and the lives we are planning for others. Finally I beg for wholehearted cooperation on the part of all groups. Let us renounce prejudice and selfishness, for we must act in harmony with our own belief in the necessary unity of all men under God.

—Mr. Bernard Qubeck,
President — NCBA

NCBA Bandmaster Completes 31 Years of Service at Holy Trinity

Mr. Raymond M. Meidl has just completed 31 years of outstanding service at Holy Trinity Cathedral in New Ulm, Minnesota. In 1961



Raymond M. Meidl, NCBA

he was especially honored by the Minnesota Music Education Association for his outstanding contributions to music in that state.

Holy Trinity Grade and High School inaugurated their instrumental program in 1930. Mr. Meidl headed the new department and has continued in that capacity until the present time.

The band continued in 1932 as the Holy Trinity Parish Band as an amateur group that included community musicians as well as students in the school. This civic group was well known for its many concerts, parades and other public appearances.

In 1937 the band was reorganized as a strictly grade and high school group, with rehearsals included in the school curriculum.

In 1954 the band moved into its

new building and additional staff members were added to the music department.

The citizens of New Ulm are justifiably proud of their Maroon and Grey clad Holy Trinity Cathedral Band as it participates in State Music Clinics, the Diocese of New Ulm Music Festival, concerts, civic and school parades as well as sports events.

As a tribute to the bandmen and in particular to Mr. Meidl the band has appeared in eighteen music festivals and has won seventeen "A" ratings. It is extremely gratifying and indicative that many of the Holy Trinity Band graduates have gone on to become professional musicians or entered the teaching field.

Information from NCBA

Mr. E. T. Kanaskie, National Secretary, 4460 South Austin, Milwaukee, Wisconsin will welcome your inquiries concerning the NCBA.

A Reminder

1961-1962 dues are payable to the National Secretary-Treasurer.

The End

H & A Selmer, Inc. Buys Vincent Bach Corporation

Two world famous band instrument makers have joined forces. H. & A. Selmer, Inc., Elkhart, Indiana, has announced the purchase of the Vincent Bach Corporation, Mount Vernon, New York.

Vincent Bach Corporation specializes in artist grade trumpets, cornets, trombones. Its brass instrument mouth pieces have become a world standard. Selmer is said to be the world's largest producers of woodwind musical instruments and is one of the leading suppliers of both woodwind and brass instruments for the educational market.

Production of Bach instruments and mouthpieces will continue in the Mount Vernon plant, said to be one of the most technically advanced brass instrument shops anywhere. It will be under the direction of Vincent Bach, who will remain as president of the Vincent Bach Corporation. He will also serve as an engineering consultant to Selmer in connection with the design and production of its Bundy and Signet brass instruments.

The entire price range from

\$149.50 student instruments up through \$390 artist grade instruments is covered by the combined lines, which include Selmer (Paris), Bach Stradivarius, Bach Mercedes, Bach Mercury, Selmer Signet and Bundy.

"In purchasing the Bach Company," Feddersen concluded, "We feel that not only have we acquired a valuable plant and product line, but also an invaluable treasure of research, experience, wisdom, and ability, as well as Mr. Bach's drawings and notes, that represent a lifetime of work by one of the few authentic masters of brass instrument design in our time. We intend to take the fullest possible advantage of this opportunity."

CONNCHORD Publication Has Fine New Look

"Dedicated to the Advancement of Music Education"...with this as its keynote a completely new *Connchord* magazine makes its appearance in the field of external house organs, beginning with the October issue. Published by Conn Corporation, Elkhart, Indiana, *Connchord* has a circulation of 55,000 to music educators and instrumental teachers throughout the fifty states.

Its thirty-two pages and six-by-eight inch size put it in the bookshelf category, and its content assures it a permanent place in the reference library of its readers.

Daniel J. Henkin, editor of *Connchord*, in a forward to the "new look" edition, pledges to music educators a continuing presentation of interesting features and thought-provoking articles that will be of value to them in their important work and invites them to use *Connchord* as their "sounding board".

Choral Composition Winners Announced by Carl Fischer

Ronald LoPresti and Donald Williams are the winners of the Choral Composition Contest sponsored by Carl Fischer, Inc., Frank H. Connor, President, announced today. The young composers have been awarded \$300 and \$150, respectively, for choral compositions in two categories suitable for performance at high school level.

In addition to the cash prizes, the composers will receive standard Carl Fischer royalty contracts, and their works will be included in the Carl Fischer Choral Music Catalog.

NINE BANDS AND TEN CLINICS ON FIFTEENTH MID-WEST BAND CLINIC PROGRAM DEC. 20-23

Complete details of the 15th Annual Mid-West National Band Clinic to be held at the Hotel Sherman in Chicago on December 20, 21, 22, and 23 have just been released and the program promises to hold the interest of Music Educators from beginning to end. Nine excellent bands and ten inspiring clinics comprise the major part of the four-day program, plus a brilliant array of celebrated guest artists, composers, conductors, and distinguished clinicians. In short, everything the school music director wants and needs for a quick "refresher course" to enlighten and inspire him in one four-day session will all be assembled for his convenience under one roof, including displays of music by publishers from New York to California, a wealth of fund raising ideas, and the newest in uniforms and equipment. All of this is free and everyone is cordially invited. There is no registration fee or admission charge to any of the concerts or clinics. Another record attendance of some 5,000 plus from almost everywhere in the United States and Canada is expected. The program, as now planned, is condensed here for your convenience:

Wednesday, December 20

10:00 A. M. Clinic registration opens on Mezzanine Floor of Hotel Sherman
12:00 Noon Exhibits Open to Public
2:00-5:00 P. M. Open House, Repair Shop at Lyons Band Instrument Company

8:00 P. M.—Grand Opening Concert by Sterling, Colorado, High School "Columbine" Band—Lloyd S. Jensen, Director—Grand Ballroom
10:00 P. M. "Let's Get Acquainted" Mixer—Louis XVI Room—Doughnuts and Coffee served

Thursday, December 21

8:45-10:15 A. M. Clinic—Reed Ensembles from Centerville, Iowa, High School Band, Mark Kelly, Director—Louis XVI Room
8:45-10:15 A. M. Clinic — Introducing New Products of 1961 — Howard Lyons, Moderator—Old Chicago Room
10:30 A.M.-12:00 Noon — Clinic Concert by Oxon Hill, Maryland, High School Band, C. William Johnson, Director—Grand Ballroom
1:15-2:30 P.M. Clinic Concert by Waukegan, Illinois, Grade School Band, Bernard H. Stiner, Director—Grand Ballroom
2:45-4:15 P.M. Clinic "Show Tunes For The Concert Band"—Alfred Reed, Moderator; Air Force Band of the West, Lackland AFB, Texas, Major Samuel Kurtz, Director—Grand Ballroom
4:30-6:00 P.M. Visiting Exhibits
5:00-6:30 P.M. Repair Clinic at Lyons Band Instrument Company
8:00 P.M. Clinic Concert by Alcee Fortier Senior High School Band, New Orleans, Louisiana, Peter Dombourian, Director—Grand Ballroom

Friday, December 22

8:45-10:15 A.M. Clinic—Brass En-



Major Samuel Kurtz, born in Reading, Pennsylvania, received his bachelor's degree at State Teachers College, Bloomsburg, and his masters degree in music education at Penn State. In 1960 he was granted an Honorary Doctor of Music degree by the Southern College of Fine Arts. Major Kurtz founded the "Air Force Band of the West" in 1949, and after a consecutive tour of duty in Hawaii and Japan (1952-1957) has returned as Commander of this band at Lackland Air Force Base, Texas. The Grand Finale Concert of the 15th Annual Mid-West National Band Clinic will be presented by Major Kurtz and his distinguished band at the Hotel Sherman in Chicago on Saturday, December 23.

sembles—Clifford P. Lillya, University of Michigan With Students from Cass Technical High School of Detroit.—Louis XVI Room

8:45-10:15 A.M. Clinic—"How To Teach Reading"—Raymond F. Dvorak Panel Moderator—Old Chicago Room

10:30 A.M.-12:00 Noon "Reading" band session—Mason City, Iowa, High School Band, Paul Behm, Director—Grand Ballroom



Musical programs ranging from swing to symphonic are all in the Dixieland routine of the Alcee Fortier High School Band of New Orleans, Louisiana. Resplendent in sky blue and silver uniforms, the Fortier musicians will be both a colorful and tuneful part of the Mid-West National Band Clinic in their concert presentation on Thursday evening, December 21. Directed by Peter Dombourian since 1947, this band constantly received superior ratings in district and state festivals and in 1961 was the only Triple-A school to receive superior ratings in both Concert and Sight Reading at the Louisiana State Festival.

1:15-2:45 P.M. Clinic Concert by VanderCook College Band, Chicago, Richard Brittain, Director—Grand Ballroom



Bernard H. Stiner, an active member of the American School Band Directors Association, has been director of the Waukegan, Illinois, Grade School Band since 1948. He received his undergraduate training at Southwestern College; the degree of Master of Music Education at the University of Oklahoma, and has completed additional studies at the University of Michigan, Northwestern University, and the University of Kansas. He has taught and guest directed at the University of Illinois Summer Youth Music Camp every year since 1952. The Waukegan Grade School Band, under Mr. Stiner, will present a concert at the Mid-West National Band Clinic on Thursday, December 21.



Harry Begian, ASBDA directs the Cass Technical High School Band of Detroit, Michigan. Once you have heard this band, you will recognize that it is truly one of the nation's best. You will have this opportunity on Friday evening, December 22, at the Hotel Sherman in Chicago when the Cass Band makes its second Mid-West National Band Clinic appearance. The first Mid-West appearance by Cass was in 1954.

3:00-4:30 P.M. Clinic—Chorus—Orchestra—Band Ensemble—Cash-ton, Wisconsin, Public Schools, Vivian H. Weber, Director—Grand Ballroom

3:00-4:30 P.M. Clinic—"Tricks That Click"—John Paynter, Northwestern University, Panel Moderator—Louis XVI Room

4:30-6:00 P.M. Visiting Exhibits

4:45 P.M. Modern Music Masters Installation Ceremony — Alexander Harley, Chairman—Crystal Room

5:00-6:30 P.M. Repair Clinic at Lyons Band Instrument Company

5:30-7:30 P.M.—VanderCook College Alumni Dinner

8:00 P.M. Clinic Concert by Cass Technical High School Band, Detroit, Michigan, Harry Begian, Director—Grand Ballroom

Saturday, December 23

8:30 — 10:00 A.M. High School Dance Band Clinic, H. E. Nutt, Moderator; Brookfield High School Stage and Dance Band, Ted Buenger, Director — Louis XVI Room

10:30 A.M. — 12:00 Noon — Clinic Concert by the "Air Force Band of the West" Lackland Air Force Base, San Antonio, Texas, Major Samuel Kurtz, Commander — Grand Ballroom.

12:30 P.M. Grand Finale in Bal Tabarin, compliments of four Uniform Companies: DeMoulin Bros. & Co., The Fechheimer Bros. Co., Stanbury and Company, and Uniforms by Ostwald.

If you have not already made your plans for attending this biggest of all band clinics, there is still time to "get on the band wagon" and join the thousands of music directors who will convene at the Hotel Sherman in Chicago on December 20-23 for the 15th Annual Mid-West National Band Clinic. By writing at once to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois, you may receive by return mail a card on which to apply for hotel reservations. This will be a great clinic no music educator can afford to miss, and it is all free — even including Chicago's glittering holiday atmosphere.

The End

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Chief Warrant Officer Guy C. Powell, Executive Officer and Glee Club Director of the Air Force Band of the West at Lackland Air Force Base, Texas, has had a long career in the music field. He received his Bachelor's Degree in Music Education at VanderCook College of Music in Chicago in 1938. Mr. Powell was a trombonist in the 122nd Field Artillery Band of Chicago when it was called into federal service in 1941. At the cessation of hostilities he returned to the civilian teaching profession leading school bands, but later re-enlisted in the Air Force and has served as Warrant Officer Bandleader since 1949. He was assigned to Lackland in 1959. The appearance of the Air Force Band of the West in Chicago will be in the nature of a "homecoming" for Warrant Officer Powell, who in his college days played in many concert and dance bands in the Chicago area.



Paul Behm, ASBDA is the director of the Mason City, Iowa, High School Band, known far and wide for its excellence. This is the only school band which has four times been invited to take part in the Mid-West National Band Clinics and on Friday, December 22, the Mason City Band has the honor of presenting the First Mid-West "Band Reading" session. We know you will all be amazed and delighted with this performance.

Teen-agers Section

Millie Dwyer Teen-Age Editor

Sam Snead, Famous Golfer Putters with Novel Horn

Sam Snead, famous golfer, has more than a passing interest in music. He plays a conventional model trumpet, and was very pleased to receive a unique instrument from Buescher. There are only two trumpets like it in use today.

Mr. L. L. Sams, President of the Buescher Band Instrument Company of Elkhart, Indiana, who presented the trumpet to Mr. Snead, said...

"Sam Snead, the world's renowned golfer, occasionally 'sits in' with an orchestra or in a little jam session with his trumpet. His interest in music can perhaps be traced back to his father who played trumpet. Had Sam chosen music instead of golf as his vocation, undoubtedly he would have been as well known in music as he now is in

golf, for he is a tireless worker in perfecting whatever he sets out to do.

"This special instrument is a copy of an original instrument Buescher made for Vic Hyde, world-famous instrumental entertainer. These two instruments, owned by Vic Hyde and Sam Snead respectively, and the original model, are the only ones in existence. These special instruments are sort of a hybrid combination trumpet and trombone, together with certain fundamental principles of several other different instruments, making this unique slide type horn somewhat easier to play, and possessing a somewhat more pleasing tone than the old-time slide cornet. In fact, for Sam Snead, the world's greatest golf putter, this unique instrument will give him something to putter around with."



Pictured is Sam Snead, world-famous golfer, (right) playing a duet with L. L. Sams, President of the Buescher Band Instrument Company, on a unique slide type trumpet which was presented to him by Mr. Sams.

Belleville, New Jersey Accordianist Wins World Contest in Italy



ACCORDION CHAMPION OF THE WORLD... 20 year old Donald Hulme of Belleville, New Jersey, winner of the world accordion competition, the Coupe Mondiale, held in Pallanza, Italy.

Donald Hulme, 20, of Belleville, New Jersey, recently won the United States National Accordion Championship for the third consecutive year, and went on to greater heights by winning the *Coupe Mondiale*, world accordion competition, held in Pallanza, Italy. In last year's world competition in Vienna, he placed second. In both contests he was the Accordion Teachers' Guild entry.

The young accordionist has been playing accordion for twelve years. He is presently studying at New York's Juilliard School of Music. Donald has the distinction of being the first accordionist to appear in concert at the conservatory, and has also been a soloist in Carnegie Hall.

(Turn to page 61)

Youngest Roth Master Violin Maker Visits U.S.A.

Ernst Heinrich Roth, Jr. recently spent two weeks in the United States with his uncle Heinrich Roth, President and owner of Scherl & Roth, Inc., Cleveland, Ohio, the



Ernst Heinrich Roth, youngest master violin maker from West Germany, cuts "F" hole in top of violin as he studies U.S. technique in his American Uncle's violin factory.

world's largest exclusive string instrument firm.

The youngest member of the Roth family of violin makers now holds the degree of Master Violin Maker, having passed a rigid examination before a group of distinguished German violin makers. He is already well known as a great artist among violin draftsmen in



Ernst Heinrich Roth of West Germany discusses violin building with his famous American Uncle, Heinrich Roth who heads the famous Roth Violin line.

Europe and is respected by his colleagues, as well as professionals and music educators. In recent years his Artist Violins and Cellos have been chosen for their outstanding beauty and tonal quality by professional violinists and cellists in leading symphony orchestras in Germany, Sweden, Denmark, and in this country.

Ernst Heinrich Roth, Jr.'s fine art of making Artist Violins is inherited from his illustrious father and grandfather. A sense of perfection

and ambition well qualifies him as an outstanding member of the Roth family which has been making fine string instruments for more than 250 years. Ernst Heinrich now represents the eighth generation. His youth, knowledge, ambition, and drive assure him of a ranking as one of the world's leading violin makers.

While he was with Scherl & Roth in Cleveland he worked daily with violin makers employed in the Roth shop. In an interview, he stated, "I am very much impressed with the fine work being done by the American music dealers and educators, as well as the dynamic violin shop conducted by Scherl & Roth. I am looking forward to coming back next year for further exchange of ideas and techniques between the German and American shops that will continue to result in improvement of violin craftsmanship for the music profession."

Ernst Heinrich Roth not only personally makes fine violins, violas, and cellos in his father's shop at Bubenreuth, Germany, but he manages the operation and has built it into one of the leading establishments in the musical instrument industry in West Germany.

He wants to take this opportunity to thank the Roth dealers whom he met during his brief stay, as well as the entire Roth Cleveland staff, for the courtesies extended him. He hopes to visit a great many more dealers when he again comes to this country next year.

As a result of his visit, Heinrich Roth, President of Scherl & Roth, Inc. remarked, "It is this type of interchange of ideas and deliberate re-examination of our procedures that will give the music profession, in the future, even better string instruments than ever before."



"I don't care if he is GOOD . . . It's me he's serenading!"

THE WORLD
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Reaching for the Good Life

Hundreds of years ago before Christ lived on earth, people were reaching for the good life; and music, even then, was acknowledged to be one of the foremost avenues by which to arrive at the desired goal. Musical wisdom, like the rest of the world's great wisdoms, is often condensed into short paragraphs, epigrams or proverbs like the following quotation from Plato (B.C. 427-347): "Music is moral law. It gives soul to the universe, wings to the mind, flight to the imagination, charm to sadness, and a gaiety and life to everything. It is the essence of order and leads to all that is good, true and beautiful."

Modern Music Masters, the national music honor Society, with hundreds of Chapters throughout these United States, stands as a living symbol of thousands of boys and girls and Sponsors reaching for the good life. To implement the school with the establishment of a Chapter of Modern Music Masters is to make available to leading music students rare opportunities for service, leadership and fellowship, as they study and perform the best in music for the community, for school assemblies, for PTA, for churches, for service clubs, for radio and television, and for military units.

The individual attitude of helpfulness, humility and responsibility engendered by participation in a Chapter is certainly important for morale. Music and morale go hand in hand, for music is the greatest inspirational force mankind knows.

Two major projects sponsored by our Chapter have been particularly rewarding and satisfying: an annual Music Festival and Choral Clinic

for high school choruses within a 60-mile radius, and the school operetta. I am particularly proud to note that the Chapter has, over a period of time, tended to evoke respect and reverence, sustain morale, and develop a sense of belonging. These human values are very important.

It is ours as school musicians to make good music with the whole strength of heart and mind, at home, in school, at church, on the street, and everywhere. You, as a sponsor of a Chapter of Modern Music Masters, can help someone else along as you reach for the good life.

Henrietta Miller Yancy, Sponsor Chapter 409, Moore Sr. High School Member Tri-M Advisory Council



Henrietta Yancy

these United States, stands as a living symbol of thousands of boys and girls and Sponsors reaching for the good life. To implement the school with the establishment of a Chapter of

Walter Rodby, choral conductor, writer, arranger and nationally recognized music educator, will be guest conductor of the Tri-M National Convention Chorus when it performs at the Society's 10th Anniversary Convention to be held March 17, 1962, in Park Ridge, Ill. Mr. Rodby's back-



Walter A. Rodby

ground of education and experience is impressive, including graduation from Teachers College, Columbia University, and study at Trinity College of Music, London University, where he worked under Charles Kennedy Scott and sang in the Royal Choral Society under the direction of Sir Malcolm Sargent. While at Columbia, Mr. Rodby sang in Robert Shaw's Collegiate Chorale and studied under Mr. Shaw and Julius Herferd, teacher of Shaw. During this time Mr. Rodby was privileged to sing two performances under Maestro Arturo Toscanini and was a member of the Vinaver Chorus, a group of professional

choral singers performing and recording the great choral literature of many lands and religions. After 11 years as music director at Joliet (Ill.) Township High School and Junior College, Mr. Rodby is now Vocal Director at Homewood-Flossmoor High School, Flossmoor, Ill. where he has recently chartered Chapter 563 of Modern Music Masters. Mr. Rodby is an eminent composer and arranger; many of his works having been published by some of America's leading music publishers. For THE SCHOOL MUSICIAN Mr. Rodby writes a regular column, "The Choral Folio", and serves as book editor. He is often called upon to judge music contests and to be guest conductor at festivals. During the summer of 1958, '60 and '61 he was guest choral conductor at the University of Wisconsin Choral Clinic at Madison. In military service for 4-1/2 years, Mr. Rodby served as commander of an army combat unit and officer of a bomb disposal unit. Presently he is a Major in a reserve unit in Joliet. Elected to membership in ASCAP in 1959, Mr. Rodby also belongs to Phi Mu Alpha Sinfonia, the University Club and the American Society of Choral Conductors, and is Minister of Music at a large church in Joliet.

Top-Notcher

Our Top-Notcher this month is William Henry Burton of Chapter 269 of C. A. Johnson High School (Columbia, S. Car.). In nominating him, the Chapter wrote as follows: "We chose him as our Top-Notcher because we feel that he shows promising ability. He was president of our Chapter and president of Future Teachers of America. As a result of his interest in music he participated in the school band as an E-flat clarinetist and a first B-flat clarinetist. He has special interests and aptitudes in the sciences and foreign languages. He served as editor of the school newspaper and as co-editor of our school yearbook. He has maintained the highest scholastic average of his class for four consecutive years. He was

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Chapter 548 of Modern Music Masters of Oakdale Christian High School in Jackson, Kentucky.

awarded two fellowships, one at Knoxville College, based on national examinations; the other at the University of California, based on his academic record." Congratulations, William!

Correspondence Invited

Anyone desiring a copy of the Society's brochure is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

Montgomery, Alabama

Band Director Receives

New Auto After Victory

Johnny Long, Band Director of the Robert E. Lee High School, Montgomery, Alabama, was presented a new automobile purchased from funds donated by Lee students,



Shown with the "First Prize" trophy won at the VFW Parade in Miami Beach, are (l. to r.) Earl James, Mayor, City of Montgomery, Alabama; John Patterson, Governor of Alabama; Johnny Long, Band Director of the Lee High School Band, and George Hammett, Drum Major of the band.

alumni members, supporters and friends.

The event occurred after a brief ceremony honoring the Lee Band, which won first prize in the mammoth V.F.W. Parade in Miami Beach, Florida. Some 62 musical units, including both junior and senior division bands and drum and bugle corps, participated in the parade.

When the triumphant band returned to Montgomery, after conquering Miami, they were greeted by the Governor of Alabama, John Patterson, Mayor Earl James, and thousands of Lee Band supporters.

The Lee Band has received many honors during the past few years. They are the only band in Alabama in Class "AA" to have received a "Superior" rating for the past five consecutive years at the State Band Contest at the University of Alabama. They have appeared for the past five years in FIRST CHAIR OF AMERICA.

The "Pride of Dixie" has appeared in Chicago, Illinois, Detroit, Michigan, and Windsor, Canada. For the past six years, they have been seen over the NBC Network at the Blue-Gray Game, and will be featured again this year.

Words of Truth

Do you wish for kindness? Be kind.

Do you ask for truth? Be true.

What you give of yourself, you find.

Your world is a reflex of you.

Number Nine: Nifty and Nimble

1 X 9 plus 2=11
12 X 9 plus 3=111
123 X 9 plus 4=1111
1234 X 9 plus 5=11111
12345 X 9 plus 6=111111
123456 X 9 plus 7=1111111
1234567 X 9 plus 8=11111111
12345678 X 9 plus 9=111111111
123456789 X 9 plus 10=1111111111

In the above example, the sum of the digits in the answer is, in each case, equal to the number added.

Question of the Month

Since we cannot live long enough to make all the mistakes, why not learn from the mistakes of others?



Ralph Kester, innovator of the RMC Flat/Jacks; Richard Music Corporation President Paul Richards, left, and School Musician Percussion Clinic Columnist Jim Sewrey, right, watch and listen as Ralph Kester, center, demonstrates the newly introduced Flat/Jack Drum Set at the NAMM Trade Show in Chicago.

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Let's Look At Methods

(Continued from page 8)

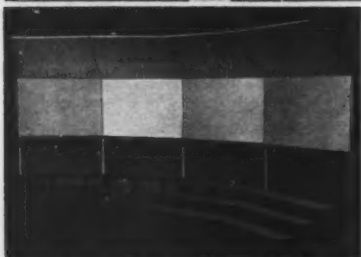
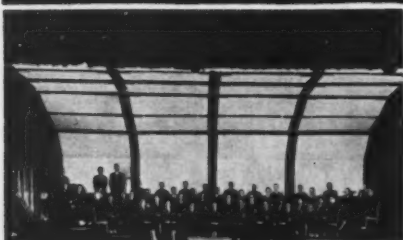
tunes will arrest the student's interest and thus eliminate much of the ordinary drop-out. There are several methods on the market so designed to promote early playing of easy melodies. *Approach* is seemingly very logical. The student is not confronted with the ordinary problems of learning fingerings and rhythm counting. Everything is done by rote, and in the second section after the student is capable of producing suitable tones he is switched from rote to note reading. The instructor will find that the problem areas are approached very methodically. *Rhythm Training* is, of course, delayed for some time. However, the student is moved along rapidly and by the end of the book is well grounded in basic counting. The eighth note is not introduced in Book I. *Area of Appeal* is lower elementary grades where instruction is most difficult and the drop-out is due to loss of interest. There are no features of the book that would preclude its use with older students, but the level clearly indicates elementary grade beginners. Size is 9x12 with medium large notation. *Illustrations* are not as adequate as most beginner books offer. There is a good progress chart at the back of the book and an easily understood fingering chart at the beginning.

A book so appealing to young beginners could have a picture of the instrument showing proper holding and playing position. *Materials* are all quite interesting and range from original melodies through harmonized folk tunes. In some of the longer longer melodies the rehearsal marks are spaced rather far apart.

Hal Leonard Intermediate Band Method, by Harold W. Rusch, student books \$1.25, Hal Leonard Music, Winona, Minnesota, 1961.

Groups: The intermediate book can be used for individual instruction very well and for class or full band instruction. Many band methods are less suitable for use in private instruction than they are for groups. This is an exception. *Rate of Development* is just about the best we have seen. It moves slowly at the start and builds technic and rhythm training extremely well. This is wonderful material for those students who are no longer beginners, but lack the ability to fit into the grade school concert band. At last we have something for our little musical "mugwumps". *Approach* reflects a good deal of study and familiarity with pedagogical problems on the part of Mr. Rusch. Everything seems to be very well planned with full anticipation of those areas that give the most trouble to young players. *Rhythm Training* is quite extensive. Rhythms are introduced and taught through word associations. We have been a strong advocate of this for years, but would prefer to see suggestions for word associations presented in the teacher's manual only in order to give him a little latitude in its use. The defense for the use of word associations is very strong. Once again it frees the student's mind from unnecessary concentration in several areas at once. The student reads through unit recognition rather than arithmetical division of the measure. When he sees 4 sixteenth notes he does not concern himself with whether they are 4-e-&-a, or 1-e-&-a within the measure. He might see them as a unit of one and call them Jan-U-Ar-Y, or Tut-Ti-Frut-Ti. By the time the student completes this intermediate book he should be capable of doing some excellent sight reading. *Area of Appeal* is more universal than the companion elementary book. It is also very well suited to the general needs of the

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(Turn to page 67)

Band Music Laboratory

(Continued from page 14)

try. Proficient players will be needed. The full array of percussion is employed and in exposed passages. With a very complete battery and a good sized band, this march will be quite effective. Class A

Roundtable March by Leonard B. Smith, *Bandland*, 5.50.

Audience participation is possible here: singing 1a, whistling, and all singing. A traditional break strain occurs between the first two strains. But for a few wide leaps in the brass, the parts are not terribly difficult. The bass line in the third trio strain is interesting. Nice Class C on up.

We Like It Here March, by Arthur Frackenpohl, *Galaxy*, SB 8.50, FB 6.00.

The simple, singable melody makes one anticipate some lyrics. What sets off this march from others is the sixteen bar interlude, a slower section. But for a few measures, there are no technical difficulties. The six line score (in C) is a bit small for ease in reading. The parts, though, are printed clearly on concert size paper. Class C.

Fountain Magic (tango): Little Brown Jug (swing); Pom-Pon Pow Wow; Prom March, all by Art Dedrick, *Kendor*, each 3.00.

Each number has two routine charts, one for the majorettes and the other for band. Records, at an additional charge, are also available. The Music is arranged for marching bands in a tutti style. Class C.

Enid March, Howard E. Akers, *Carl Fischer*, FB. 2.00.

Here is a traditional 2/4 march printed on march size paper. If you can spare a couple of players for the 1st and 2nd trumpet parts, you will receive a nice trumpeting passage. Class C & D.

Designs for Marching, by John Green, arr. by Al Davis and Al Polhamus, *Hal Leonard*, FB 4.75.

A ten page book is included giving instructions for "precision" routines. The arrangement is in the pep band tutti style and is effective for outdoor work. Class D & C.

Side Line Salute, by John Green, arr. by Davis and Polhamus, *Hal Leonard*, FB 4.75.

Same format as *Designs* complete with 10 page booklet.

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Ev'ry Valley — (From "The Messiah") — Handel	1.50
From Celestial Seats Descending — (From "Hercules") — Handel	1.50
Haste, Ye Shepherds — (From "Christmas Oratorio") — Bach	1.75
'Tis Thee I Would Be Praising — (From "Christmas Oratorio") — Bach	1.50

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Ladies Night by Frank Piersol, Hal Leonard, FB 4.75.

Included in this *Lo Bleacher Half Time Show* number are such tunes as *Alouette*, *I Love You Truly*, etc. The formation charts depict a sham-rock, umbrella and hour-glass figure. Class-C-D.

Hey Look Me Over by Leigh & Coleman, arr. by John Cacavas, E. B. Morris, 3.50.

This arrangement for younger bands is printed clearly on concert size paper. Keys used are A \flat and B \flat ; the ranges are moderate. John Warrington has made the outdoor arrangement (March size paper). Class D.

Yankee Doodle Dandy, by Al Davis and Al Polhamus, Hal Leonard, 4.75.

Here is a melody of old timers in this half time show routine. Formations accompany the music. An announcer's part is included. Class C.

Malaguena, by Ernesto Lecuona, arr. by John Cacavas, Marks, SB 11.50 FB 9.00.

In this arrangement, important solo

passages are assigned to the clarinet, baritone, and percussion. Students like this music and seem to be willing to work on it. There are some technical passages to be considered. Both the horn parts (E \flat & F) and the baritone-euph. parts are printed back to back. Class B.

The end

Motivation and Incentive (A Means to an End)

(Continued from page 41)

bership only to those students of superior talent, thereby omitting those of a lesser degree of genetic inheritance. In short, there must be room for all students that want to work. And, there must also be the gradual increase in technical learnings, on a planned schedule from the beginning lessons, and continuing upward through senior high school.

In the large cities an added incentive is the All-City group; groups that take only the best from each school, by audition and recommendation. Here again one must leave room for the student that shows the willingness to work to his full capacity in order to attain this high level of achievement.

Another key to success is the human factor. Indeed, the teacher must show the students that he is not just a drill master and/or a good musician, but also a human being. He can become part of the group, yet keep his authority recognized and respected. The teacher must treat the students in such a manner that they will be able to keep their self-respect regardless of any inequities.

The children must learn to enjoy their lessons and recognize them as something they would not want to miss.

The teacher must be firm but kind, exact rigid discipline, yet keep the youngsters smiling and not in constant fear of the 'big stick'.

Through these types of motivational teaching, the teacher can make music a vital part of community life. Music will become, as it should be, fun—play. Children and adults alike will enjoy their spare time hobby, and the school music teacher will have justified his right to existence in our present day society.

The End

Percussion Clinic

(Continued from page 16)

employs the bass drum, hi-hat sock, ride cymbal, and tom-toms (in addition to the snare drum), with the exercises. He has explored many of the variations inherently possible, even solo, combo accompaniments, and in so doing, has brought forth fresh material for the aspiring jazz drummer to pursue. Though the book can certainly be used by the classical or military drummer, I feel that many of the exercises are more for the aspiring jazz drummer. At any rate, I highly recommend each volume.

Tympani Instruction Manual — Haskell Harr — Slingerland Drum Company — 6633 North Milwaukee Avenue, Niles 48, Illinois — \$2.00.

Haskell Harr presents an elementary approach to tympani instruction with explainable material that is well illustrated. The exercises are very good.

Tenor, Tenor-Scotch and Scotch Bass Drum Manual—Haskell Harr —Slingerland Drum Company — \$1.00.

Again, as above, Haskell Harr presents a basic approach to Tenor and Scotch drumming. The explainable material is well illustrated and there are good exercises for study and use in the form of marching interludes, using parade drums, cymbals, and bell lyra.

Tricks of the Trade — Don Osborne — Slingerland Drum Company — \$1.50.

This book has been written to

further enlighten the modern jazz drummer. The material within is so designed as a practical method in which to approach a conception for the more modern manner of playing. The exercises are clearly printed and the sticking indicated. Most excellent.

Adventures in Solo Drumming — William J. Schinstine — Southern Music Company — \$2.00.

Highly academic, this most excellent collection of twenty advanced solos challenges the most alert and studious drummer. It fills a long awaited need for fresh modern solo material. Each solo, dedicated to an outstanding teacher/performer, is intended in some way to best identify the person to whom it was dedicated.

Classic Overtures for Tympani — Morris Goldenberg — Chappell & Co., Inc. — \$2.00.

Morris Goldenberg has compiled twenty-six of the Classical Overture Tympani parts (from Mozart to Wagner) into an excellent edition for tympani study. Serving as supplementary material to basic tympani instruction, this collection enhances the inherent musical role the tympanist must play within a composition and as a member of an orchestra. The parts could be studied with the orchestra score and/or a recording of the composition for tempos and interpretation.

The End

World Contest In Italy

(Continued from page 54)

He is the son of Mr. and Mrs. William Hulme, Belleville, N.J., and the grandson of an Australian concert violinist.

Besides the accordion, Donald also plays piano, violin, and baritone horn. His hobbies include camping, swimming and boating. His favorite artist is Heifetz, and Boulez his top composer.

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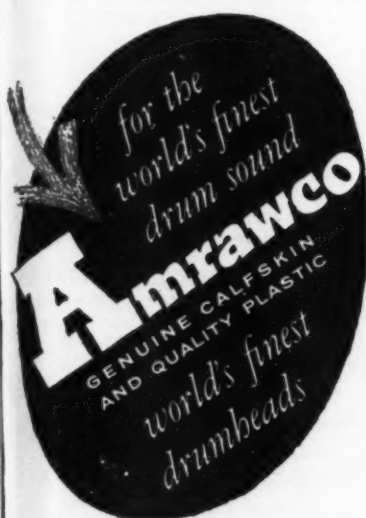
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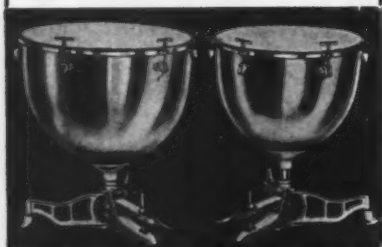
(Continued from page 4)

his wife Frances, daughter Amy, age 3½, sons John, age 2½, and Vincent just 5 months. He holds a life membership in Phi Mu Alpha, is an active member of the Maryland Band Directors Association, and belongs to the Music Educators National Conference.

The Staff of THE SCHOOL MUSICIAN takes pride in presenting Clarence F. Wroblewski, as a man who is indeed spending his life in the wonderful work of "Making America Musical".



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The Band Stand

(Continued from page 20)

a Division Original Band Music Contest as well as an Active Member Campaign. Tentatively scheduled for discussion at the December meeting: 1. Proposed instrumentation; 2. Panel of high school directors; 3. Panel on stage bands; 4. New Marching techniques used this fall. Best wishes for a top-notch session, gentlemen!

December Date For Northwest-West Division Joint Meeting

Although your Editor has no more details than printed last June, members should remember that the joint meeting of the CBDNA West and Northwest Divisions is scheduled to be in San Francisco, California, December 8-9-10, 1961, with Edwin C. Kruth, San Francisco State College, local chairman and host.

Other Dates Ahead

Although more will be said later, mark the following dates in your calendar: *East Division meeting*, February 9-10, 1962, City College of New York, New York City, N.Y.

North Central Division meeting, February 15-16-17, 1962, University of Minnesota, Minneapolis, Minnesota.

12th National Conference, College Band Directors National Association, Conrad Hilton Hotel Chicago, Illinois, Sunday, Monday and Tuesday, December 16-17-18, 1962. (Note this is a year from now, and not this coming December as printed in the Instrumentalist Magazine).

Board of Directors Called

Members of the National Board of Directors of CBDNA are being called for a meeting in Chicago, Illinois on Wednesday, December 20, 1961, at which time the program for the 1962 National Conference will be planned. The shift in date from the original December 16th, is because of the change in dates of the Mid-West Band Clinic to December 20-23, 1961.

Apologies

In the September issue, it was stated that Guy Duker was taking over as NC Division Public Relations Representative. It should have been John Paynter, Northwestern University, Evanston, Illinois. Your Ed-

itor can only blame the error on the fact that Guy had done such a fine job when he did serve as NC Public Relations Representative during the previous National administration, that his name just fitted the space naturally anyway. Keep up the fine work, John Paynter!

The end

Dr. Rudolph Ganz To Be At Mid-East Inst. Music Conf.

Dr. Gerald Keenan, Dean of the Duquesne University School of Music has announced that Dr. Rudolph Ganz, conductor, composer, pianist and teacher, will highlight the program being arranged for the third annual Duquesne University School of Music Mid-East Instrumental Music conference. The conference will be held in Pittsburgh at the Penn-Sheraton Hotel, March 21 through 24, 1962.

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THE CLARINET CORNER

(Continued from page 24)

Overblowing, of course, would immediately spoil the effect.

6) Measure 39: This bar need not cause any heart failure if the second, third, and fourth notes are organized into a triplet.

7) The Trill of Measure 53: In a slow tempo a fast trill can often become stagnant; in such a situation a prepared trill (if not overdone) can bring the needed variety.

8) Measures 55 and 57: The display of tonguing facility is hardly the important item here; if a smoother effect can be gained *sans* tonguing then do not tongue.

9) Cadenza of Measure 59: When the movement is played alone (as it is in many, many contests) a long, involved cadenza is definitely out of place. I do not feel that a long cadenza is especially valuable when

the entire concerto is performed. A popular choice is that passage from the Quintet; it has the advantage of being short.

10) Bars 83-87: Delicacy is required here for this is no mere exercise in sixteenth and thirty-seconds. Much control is needed at bar 85.

11) Bar 92 Trill: A prepared trill might be best; the two grace notes should not be played at break-neck speed.

12) The Piano: The player can ruin the presentation by merely "clunking" the notes; difficult as it is, the pianist must try for the flowing, smooth effect.

13) Lacking from most performances is that linear, singing style. Overly gushy emotionalism is out of place. Equally disturbing is that "straight laced" performance or that "it plays itself" attitude. Clean tonguing, attention to details, plus a concept of the melodic line will bring to this movement a sense of cohesion and artistry.

Nuggets of News

Richardson Accu-Rated Mouthpiece Gauge Kit.

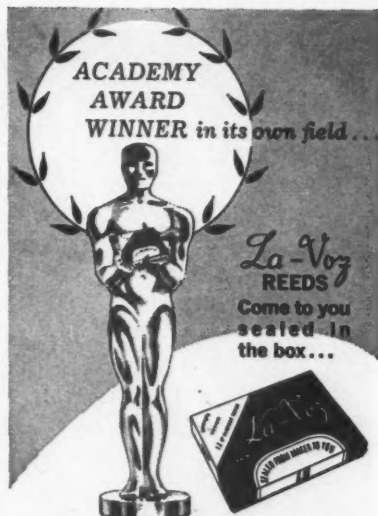
From Mr. Arlie Richardson of Accu-Rated Services (527 Montclair Ave., Oakland 6, Cal.) comes word of a new mouthpiece gauge kit. The gauge itself is a fairly compact measuring device. According to Mr. R., this gauge enables both teacher and student to minimize mouthpiece selection. By giving quick, accurate measurements, the gauge may also be used to duplicate a facing. A Tip Gauge Kit for clarinet is available at 1.25 and a Complete Gauge Kit at 5.00. To be noted is that the Richardson mouthpieces have been on the market for some time.

New Music Reviews

28 *Grandi Studi*, by Agostino Gabucci, Mills Music, 4.00, 1960

Here are advanced studies by one of Italy's foremost clarinet teachers. The studies are in a variety of meters and keys; this was one of the avowed purposes of the text. Such meters as 6/4, 3/2, 1/4, 9/4, 6/16, et al, are given some attention. The studies, fortunately, are not all bustling technical etudes. A good proportion are slow, Andantes and Largos. Number 1, therefore, in Bm and 6/4 is an Andantino asking for delicate dynamic shading. Tonguing and dotted rhythms characterize the technique of #4. Number 11 is a theme and variations, #14 has florid ornamental passages, and #24

(Turn to page 67)



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FLUTES and PICCOLOS

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Flute Questions

(Continued from page 30)

lessons and practice. This means work in the sharp keys in private that I purposely choose solos in sharp keys, and when the opportunity presents itself, show the student how to use the second or middle finger F sharp.

When trills are presented we can also show how to use many other trill fingerings for fast passages. But it must always be remembered that these are only for fast and/or awkward passages.

Harmonic fingerings are used as short cuts, too, but only in extreme cases. Of course, most trills in the uppermost register involve harmonics. Usually I recommend to my students that they use harmonic fingerings only in very fast passages and in circumstances (such as forte in band) where the poor tone quality of these fingerings cannot be detected.

New Music Review

Woodland Fantasy for flute and piano by Edna Pietsch, edited by Don McCathren, published by Southern Music Co., San Antonio, Texas, \$1.75.

This is a very pretty piece about grade three that could serve many purposes as training material. It contains frequent changes in time signatures (5/4, 6/4, etc.) many tempo changes, a melodic line that calls for good legato playing, and a few trills. The directions given by Editor McCathren, well-known clarinetist and band director at Duquesne University, are excellent. However, I would call attention to one thing and that is in advising the use of the first finger of the right hand for the first trill key. Flutists usually use the second and third fingers for the first and second trill keys, and it is better to be consistent in their use.

Sonatinetta for Flute, Clarinet, and Bassoon, Opus 84, by Ernst Toch, published by Mills Music, Inc., New York.

This is a contemporary sounding trio which is, fortunately, published in score form. Full of accidentals, it will challenge students not only to read accurately, but also to count without any mistakes. It is in three movements. The second movement is very lyrical and requires good tone with long phrases. Definitely

an advanced composition and a good one for an introduction to modern music.

The End

Double Reed Classroom

(Continued from page 28)

and many shapes of trim. I usually show five trims which show decided differences.

Because market reeds are made for no particular individual, we continue to experiment with various types of trims and usually settle on one type of trim which gives us the most ease and assurance of good control. Thus we find many players trimming their own reeds.

Reed trim variances prove an ever absorbing topic for discussion to double-reed instrument players.

The double-reed player hoards his stock of trimmed reeds and as they often differ in actual performance, one will note that a reed with a brilliant tone may be used for solo work, another type for band concert in a large auditorium and one with a softer mellow tone for quartet or small ensemble combinations.

One should play on the instrument to which they are accustomed as the player of said instrument knows its good qualities and its idiosyncrasies. Individuals vary and instruments vary, each reed is individual in itself and the differences in trim make each reed suited for the person playing it. A student should become aware of these differences. One may switch instruments but the reed may have to be trimmed for the switched instrument as it may or may not play well on both instruments.

Occasionally, I have a student who has been playing a school instrument and for some reason another student switches the school instrument without returning the reed. In most cases, trying to play on the strange reed and instrument is not very satisfactory. That is why I encourage students as well as band directors to trim reeds — such knowledge may help in an emergency. A broken reed, a worn out reed, even a good reed not suited to all concerned may prevent a student from playing in a concert. Your favorite music store or double reed expert may not be available at the moment and it may be essential to know why the reed is not performing satisfactorily.

The text books listed in last

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November, 1961

months Double Reed Classroom in
THE SCHOOL MUSICIAN all in-
clude a discussion of reeds and il-
lustrations of various types of trims.

Reed Pointers

1) The reed must be trimmed to vibrate freely: 2) The harmonic point of the reed controls the sound: 3) The crow or cackle creates the double reed sound: 4) Proper relaxation is essential in blowing a reed: 5) Both blades of the reed must vibrate alike: 6) Strive for a resonate tone: 7) Newly finished reeds change after drying and in most cases have to be refinished: 8) Keep reed clean by using a small feather as a swab. Wet the feather before using, also the reed should be wet. Place the quill end of the feather into the butt end of the reed and pull through.

Reed Making Equipment

In answer to many inquiries, the necessary equipment for reed making is as follows—

For Oboe — *Reed trimming knife*: There are many types. *Oboe Reed Mandrel*: To hold reed while trimming. *Staples or stubs*: Stubs upon which to mount the cane. *Cutting block or Billot*: For cutting the tip end of reed. *Plaque*: To insert between canes while trimming. *Oboe reed cane*: Best to get cane already gouged, shaped and folded. *Nylon thread*: For wrapping cane on staples. *Reed file* (fine) or fine emery cloth: For finishing the final trimming. *Goldbeater skin*: Fish skin to wrap around cane for leaks on sides of reed. For Bassoon—The equipment necessary for bassoon reed making is similar to that of the oboe but different in size. *Reed trimming knife*: *Mandrel*: *Reamer* — to ream butt end of reed for bocal fitting and tuning. *Plaque*: *Cutting block or Billot*: *Bassoon reed cane*: *Wrapping thread*: *Collodion* or *Duco Cement*: For sealing wrapping. *Reed pliers*: with wire cutter. *Brass wire*: 22 gauge, annealed.

We have discussed some of the basic requirements for double-reed players, the instrument and the reed. Now perhaps is a good place to mention one glaring fault of students which should be corrected as soon as observed; that is playing by rote or reading by position only. To the experienced teacher there are very definite symptoms which indicate a student is reading music by rote or by position. 1) Playing wrong tones: 2) Lack of knowledge of

scales or keys: 3) A slow sight reader: 4) Unable to start any place indicated in an exercise or piece.

The student himself must conquer this bad habit of thinking *second line* instead of *G* (treble clef) or *second line* instead of *B* or *B_♭* bass clef, etc.

The oboist reads in the treble while the bassoonist reads in the bass clef and eventually in the tenor clef. All these clefs should be learned as clefs and *not by making a comparison* and counting up a 3rd or 5th interval. The easy way out by reading lines and spaces instead of (Turn to page 69)

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THE BRASS WORKSHOP

(Continued from page 32)

even teeth and large enough hands to comfortably handle the double horn. If the jaw recedes, have the hornist shove the jaw forward and down. A feeling of trying to point the chin will help. Be sure there is a good opening between the teeth, this is most important for a nice round full tone.

b. There are two basic types of mouthpiece placements. One is "set-on" and the other is "set-in." With either setting, you should use 2/3 upper and 1/3 lower lip. I personally use and teach the set-in placement. That is, setting the rim of the mouthpiece on the red of the bottom lip, not over, as in cornet placing.

c. After the instructor has shown this setting and demonstrated it,

you place the mouthpiece on the student's lip several times, then let him place the mouthpiece with the aid of a mirror and continue to use this mirror while practicing. The student should use the mouthpiece *only* for approximately three weeks before proceeding with the horn. Teach the playing of melodies on the mouthpiece only. Also, the playing of intervals on the piano and having students match tones with the mouthpiece will help establish pitch and train the ear. When a firm clear buzz has been established, then proceed to the horn.

d. Muscles of the embouchure should have a feeling of roundness or grouping to center, not stretched back as in smiling. In starting each note, the attack should be firm. It is necessary for the beginning horn player to sing the exercises before playing them. This will greatly decrease the probability of playing the

wrong interval, splitting attacks and also trains the ear.

3. *Hand Position in Bell:* This is a part of horn playing that is neglected by many young performers, but at the same time a point that is given too much stress as a "solution" to fine horn tone. A student must constantly "listen" to the sound he is producing with a definite goal in mind, a firm round full centered tone. Good hand position will help in producing a horn sound, but the fundamentals of proper breathing, tonguing and embouchure are the real foundation.

a. The hand position (right hand) in the bell should be fingers straight and placed with the back of the hand to the outside and top of the bell. The palm of the hand should be slightly cupped, with thumb lightly on index finger to close up the opening between thumb and finger. The depth of the hand in the bell will have to be regulated to the thickness of the hand and there must be a constant listening for good tone production.

4. *Breathing:* This is practically the same as with any other wind instrument. The following are some comments which the writer has used to give students further understanding of this problem. When inhaling, diaphragm and abdomen should be completely relaxed, so they can expand. Firmness is taken when playing loud or high, but remember, "you don't tighten the diaphragm to blow." The act of blowing or adding air pressure makes the diaphragm firm. Even in high playing, the diaphragm should be only a little firmer, never tight.

5. *Tonguing:* This is a most important phase of French horn playing. Far too many students try to "sneak" up on a note instead of striking it very firmly with the tip of the tongue behind the upper teeth. In staccato and accented tonguing, the attack must be pointed, with the beginning of the note the loudest. *Don't* let them ease into a note then push. It is much better to start with legato and then proceed to staccato.

a. Three points the writer stresses in tonguing a note are:

1. breathing, 2. blowing, and 3. releasing. In other words, the air pressure must start before the tongue is drawn back from the teeth. "Air" must not proceed the start of the tongue. *Do not stop the tone with the tongue.*

6. *Suggestions for Proper Warm-up.*



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1. Buzz the mouthpiece only a few minutes without forcing upward or downward.

2. Blow freely through the horn several times, getting the feel of letting the breath flow through and fill the tubing of the instrument, with lips apart so that you don't vibrate them.

3. The "C" scale in long tones pp/ff/pp for about ten minutes.

4. Slurring of intervals to get cheek muscles flexing.

5. Tonguing exercises for ascending notes, to one note of the "C" scale, then two, then to staccato scales and slurred arpeggios.

An article could be written on each of the above topics. The writer has attempted to bring out only some of the important steps in the beginning phase of horn instruction.

The End

The Clarinet Corner

(Continued from page 63)

(seven sharps) features fast finger work. For the advanced student of Grade 5 calibre, this text will offer some decent supplementary studies.

Introduction, Round and Fugue, by Hugo Norden, edited by Don McCathren, Kendor, 2.50

This B \flat clarinet quartet offers independence in playing to medium calibre players. The music is pleasant and the instructions as to fingerings et al, useful. Grade 3

THE END

Let's Look At Methods

(Continued from page 58)

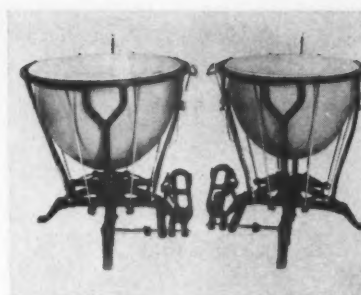
advanced grade school band. Nearly all of the cornet book exercises and melodies are written within the staff. The difficult rhythmic exercises are very playable as far as range is concerned. Size is standard 9 x 12 and the notes are medium sized. Illustrations are minimal but adequate for an intermediate method. There is a fingering chart at the front of the book and an excellent glossary of musical terms on the inside front cover. There is good use of dynamic markings and instructional terminology. Materials are very well selected and should be interesting to all students. One of the most interesting features of the materials from the student point

of view is that they are playable with a limited range. *Remarks:* If you will concede that there is a great need for experimentation with new approaches in music education, you might like to try the new approach presented in the Elementary Book. Many educators have indicated their interest in a new and fresh method. The Intermediate Book is really a welcome contribution to the field. You can't miss on it.

The End

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Audio-Visual Aids

(Continued from page 34)

history from the ancient Greeks through the 20th century in picture and text.

RECORDINGS

Golden Crest Band with Walter Beeler conducting. One 12 inch Stereophonic Record. Golden Crest Records Inc. 220 Broadway, Huntington Station, New York. (#CR-4035).

Contents: "Tannhauser Overture" by Wagner; "Russian Sailors' Dance" by Gliere; "La Forza Del Destino" by Verdi; "Final of the Tchaikovsky 4th Symphony".

Walter Beeler heads the band and music department of Ithaca College at Ithaca, New York. He is noted as a band conductor and as a composer and many of his band arrangements are in the standard repertoire. In this album, Mr. Beeler has selected band transcriptions of orchestral works which gain a new dimension in the band medium and which, conceivably, could have been composed for band.

The folder contains a photograph of the band taken at the Huntington Theater, Huntington, New York, during one of the sessions at which this composition was recorded. It shows the placement of the instruments for stereo recording with the woodwinds on the left, the percussion from the center, the brass from the right. An Octaves and Frequency Chart is included to help evaluate and identify tonal range. Performances here are of the best with exciting listening and bravura playing of the highest order. Highly recommended to all school musicians.

Robert McGinnis Plays the Clarinet. Robert McGinnis, clarinet, accompanied by Sylvan Levin One 12 inch LP disc Award Artist #AAS 702 at \$4.98.

Contents: "Waltz Fantasy," "Adagio," "Minuet" by Mozart; "Fantasy Piece" by Schumann; "Nocturne" by Bassi; "Romanza" by Hosmer; "Conzonetta" by Pieme; "Fantasie de Concert" by Avon; "Sonata" Brahms; "Scene and Air" Bergson; "Romance and Polacca" LeThiere. The Award Artist Company continue to release recordings of famous instrumentalists demonstrating in the finest manner, using the best music possible.

Here we have Robert McGinnis, solo clarinetist with the New York Philharmonic Orchestra. By using these records, a student can hear how an outstanding exponent of his instrument plays; there is no attempt, either in the jacket notes or the artist, to teach—only be an example. Highly recommended.

"The American Harmony". University of Maryland Chapel Choir, Fague Springmann, conductor. One 12 in. recording LP WR 418 at \$4.98 or Stereo SWR 418 SD \$5.98. Washington Records.

Under the supervision of Irving Lowens, musicologist of the Library of Congress, and with the University of Maryland Chapel Choir, directed by Fague Springmann we are given Eighteen compositions by fourteen composers of the New England singing-school era, which covered, roughly, the last quarter of the 18th century and the first few years of the 19th century. Among composers represented are Billings, Daniel Read, Jacob French, Supply Belcher, Jacob Kimball, Simeon Jocelin, Timothy Swan, Lewis Edson, Jr. and others. The chorus is bass-heavy, in the old New England way; the tenor

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the tenor

carries the tune; some of the women
sing the tenor part an octave higher
than written and some of the men
sing the soprano part an octave
lower, so that we have six strands of
sound but only four written parts.
This recording is most authentic.

"London Symphonic Band and Male
Chorus". Paul Mickelson, conduc-
tor. Supreme SS 2004 at \$4.98 in
stereo.

This is a program of religious music
of a very high type. The small but
robust male chorus sings very well.
The British band plays with notable
skill, and the intricate arrangements
are marked conducted with marked
precision and assurance. Of special
mention are two transcriptions by
Leidzen (Bach Toccata and Fugue
in D minor), "Lead Kindly Light"
and the "Doxology" for band alone.
Several hymn settings are given by
Conductor Mickelson, "God the
Omnipotent" serving as one of ex-
cellent example. "Holy, Holy, Holy",
arranged by Leidzen, "O Lord Most
Holy" by Franck and "O God Our
Help in Ages Past" arranged by
Koehler are all top examples of the
selections for band and chorus. This
extraordinary recording is a "must"

for all school musicians and others.
Bach: Sonatas for Flute and Piano
(4): *Bach: Sonatas for Flute and*
Thorough-Bass (3) Zoltan Jeney,
flute, with Paul Angerer, harpsi-
chord and Johann Klika, violincello.
Two 12 inch discs in folder V ox
VUX 2002 \$5.95 (LP).

Here we have the Vox Vux which
is a two disc set in a paper folder
called "Vox Twins". The price is
most reasonable for two top quality
discs. The three sonatas for flute and
harpsichord were written at Coethen
about 1720. The first in B minor, is
the most accomplished one. The
other two are short. The three for
flute and thorough-bass were prob-
ably written at an earlier date. Paul
Angerer, at the harpsichord, plays
discreet accompaniments and nicely
realizes the figured bass in the three
sonatas for thorough-bass. The flut-
ist, Zolten Jeney, has a tone that
seems most perfect for the rather
delicate 18th Century style.

Films

Heritage VI. Four films (16mm) in
sound with black and white. Each
film 30 minutes. Net Film Service,
Indiana University, Audio Visual
Center, Bloomington, Indiana. \$4.75
each.

Film Number One. Ernst Von
Dohnanyi discusses with his guests
his early days as a composer. He
plays two of his own selections: "In-
termezzo, opus no. 2" and "F minor
rhapsody".

Film Number Two. Mr. Dohnanyi
discusses his days as a composer in
Vienna and Berlin. He plays parts
of "Winterigen", "Humoresque",
and "Suite, opus no. 24".

Film No. Three. Mr. Dohnanyi dis-
cusses the compositions he wrote in
Budapest. He plays "Variations on
Hungarian folk songs", "Ruralia
Hungarica", and "Pastorale".

Film number Four. Mr. Dohnanyi
tells about his life in America. He
and Mr. Edward Kalenyi play
"Suite in Valse, opus 41", a compo-
sition for two pianos.

THE END

Double Reed Classroom

(Continued from page 65)

clefs becomes the long way round
and is a definite handicap as the
music becomes more difficult tech-
nically and musically.

So long for now. See you next
month.

The End

Holmes McNeely,
Band Director



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The Choral Folio (Continued from page 22)

out for yourself. We feel being able to put ACDA after your name indicates you have a growing edge to your chosen profession.

For more information write to: DAVID DAVENPORT, Sec-Treas., ACDA, RICHMOND HIGH SCHOOL, Richmond, Indiana. Tell him we sent you.

NEW BARBERSHOP BOOK

Neil Kjos Music Co., 525 Busse Highway, Park Ridge, Illinois has just issued a new *Barbershop Book*, written by a real pro, Paul Yoder. Here are 35 old time favorites specially arranged in true barbershop style for boys' glee club, available with band accompaniment. All the old familiar war horses are there, and it should be a real ball getting those boys to really sound off! Make no mistake about it, barbershop sounds have instant and lasting appeal to young boys, and it's about the surest way to get interest and real fun going in your boys' chorus. Who doesn't like to sing old favorites like "You Tell Me Your Dream", "On The Banks of the Wabash", "That's Where My Money Goes", "Sweet Genevieve", and a dozen more!

The real blast with this new volume is the band accompaniment possibilities. What a natural for a "Sing Along" a la Mitch Miller. Put together a small band, put a beard on the director...

Kjos and Co. will send you a brochure. The book costs a dollar.

"Pop" Singing

We just came across a terrific find for the aspiring "pop" singer. It's a brand new book called *SINGING TAKES MORE THAN A VOICE* by Al Berkman, Published at \$2.00 by Wilshire Book Co. 8721 Sunset Blvd., Hollywood 46, Cal.

Al Berkman is a well-known Hollywood singing coach who tells things in this little book that for some reason or other has not been told in just this way before. We all know that ancient proverb: "It ain't what you got, It's what you do with what you got" — but author Berkman takes the saying for a real ride and proves it on practically every page. Most of the material and suggestions are geared for the "pop" singer or night club entertainer, but his rules apply to any

singer with an audience to please, and the helps are many, indeed.

For example: "A singer's voice alone is only one requirement. The successful singer must have a package. He must have (1) talent, (2) be able to develop the talent, and (3) create a demand for the talent."

"A voice must be married to the lyrics to help tell the story."

"When you go into business you must have merchandise. The songs you know are your merchandise."

"Like what you are singing. At least, LOOK AS IF YOU LIKE IT, and you will sell it!"

Most of us present some type of operetta, musical, variety, or swing show during the school year, and it's always a pain in the neck to have to teach your top soloists to project. The simple rule of how to behave in front of a mike, how to "sell" a song, how to respond to an audience, are all in this fine little book, and it may be just the ticket to get the message across.

New Choral Conducting Book

Finally we wish to tell you a little about a new choral conducting book. This one is titled: *CONDUCTING CHORAL MUSIC*, written by Robert L. Garretson, Director of Choral Activities, University of Cincinnati. Published at \$4.50 by Allyn and Bacon, Inc.

Here is one of the few really practical books about the business of being a successful director of choral groups. Chapters include:

1. Planning and organizing
2. Conducting technique
3. Tone and diction
4. Rehearsal Techniques
5. Programs and Concerts
6. Budgets, Purchasing, and Equipment
7. Appendix: Source information to include choral lists, film lists, music publishers, hand signals for TV, etc.

A natural text for anyone teaching an elementary course in choral conducting. It's all here, and well done. The lists are up to date, and the selection of material indicates the author has had wide experience with all types of choral groups in all age levels.

Another good feature of the book is the writing style. Although it is somewhat academic, the language is not couched in a pile of graduate-level doctoral thesis jargon. An important new acquisition for all choral directors.

The End

The String Clearing House

(Continued from page 37)

Price: Set \$3.50; parts 60¢; full score (sep.) \$1.75.

A fine arrangement of this melodic movement from *String Quartet* op. 44, #3, for high school groups. Unfortunately, there are no fingerings in the score or parts. Parts are clear on good stock.

1st vl. 9th pos; 2nd vl. 3rd pos., va. 4th pos. includes T.C.; cello 8th pos. includes tenor and treble clef. (Mistake in clef mark fifth measure after #4); Bass 4th pos.

Key: A. Time: 5:30 Grade V.

String Quartet

Wernick, Richard; *Four 18th Century Silhouettes*; Pub. Mills Music; Price: Set & Score \$3; Score \$1; parts 50¢.

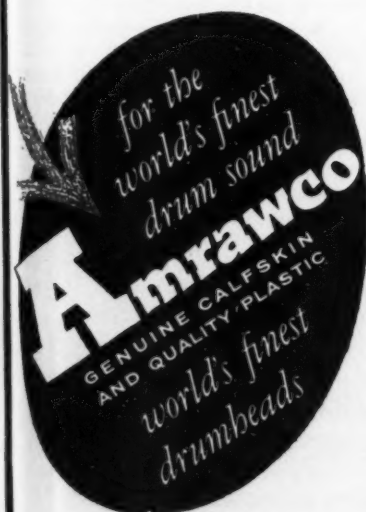
Playable by either string quartet or string orchestra in the first position (except bass, 2nd pos.). Students will like the titles as well as the cute music: *Valets and Butlers, the Dancing Master's Minuet, The Tailor's Gigue* and *The Entrance of the Cooks*. Print is large and clear on good stock. Keys: G, F, D. Time 5 min. Grade II-III

The end

When things begin to look hopeless and desolate, look and see if you aren't facing in the wrong direction.

* * *

Please patronize the firms who advertise in this magazine.



Let's Talk Piano

(Continued from page 26)

Book III, each \$1.10, Elkan-Vogel Inc., 1960.

Anson has given much to the field of piano teaching and has come out now with a worthwhile survey of piano literature. It is not a method or course in piano playing, but is supplementary material which he describes as "a balanced diet of musical fare". He has selected a cross-section of music characteristic of the early, romantic and contemporary periods and devotes a book to each period. The music has not been simplified, but does have suggested fingering and pedaling. Anson is a conscientious educator who in time will contribute more to the piano teaching field.

Ping Pong, by Cameron McGraw, \$40, Elkan-Vogel Co., Inc., 1961.

This is teaching material at grade 1½-2 and can be boiled down to three major problems for the student to conquer: 1) a sharp staccato employing all five fingers of both hands, 2) cross-hands, left over right and right over left, and 3) precise metronomic time. It does not, however, give the student the training of playing a good staccato at different dynamic levels which can be most valuable. Instead, it is indicated with a constant mezzo-forte throughout. It is a cute piece and more enjoyable than much teaching material, yet is valuable as such.

The Little Sailboat, by Martin Kalmanoff, \$40, Sam Fox Publishing Co., Inc., 1961.

The notes are easy and lie under the natural hand position, but the piece does have two basic problems: 1) the constant running figure in the right hand must be clearer yet not prominent, 2) the slow left hand melody must be brought out above the right hand and singing. The overall effect is a tranquil mood, quiet and restful as suggested by the title.

We'll have more reviews in the future, but until next month let me know what you would like to talk about in this column. *Let's live with music — let's talk piano.*

The End



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Pictured within the circle is an artist's conception of the "Ostwald Plaza" which will be included in the new Richmond Terrace, part of a state and city housing project in the Borough of Richmond, City of New York. Adolph Ostwald, President of "Uniforms by Ostwald", Inc., has played an important part in the multi-million dollar community project.

"Uniforms by Ostwald", Inc. Starts New Plant Addition

Excavation began last summer for the construction of a new L-shaped extension to the factory of "Uniforms by Ostwald" Inc., nationally known school band uniform manufacturer in Staten Island, New York. When completed, the addition will double present production facilities, and the area will be renamed *Ostwald Plaza*.

Ostwald Plaza will be part of Richmond Terrace, a State and City housing project in the Borough of Richmond, City of New York. This

area is expected to participate in a major economic boom when connected to the mainland by the Verazano-Narrows Bridge now also under construction.

To make way for Richmond Terrace, many outmoded dwellings were razed. As the industrial hub of the new community, city planners left the modern plant of "Uniforms by Ostwald" Inc.

Adolph Ostwald, president of the firm, is among the prominent local citizens who combined their efforts to advance the multi-million dollar project from the visionary phase to its present state of actual construction.

American String Teachers

(Continued from page 39)

fully by all those who were thrilled by his talent and personality last August.


Planning has begun for next year's workshops over the country. Why not start your planning too? Let's all play Mozart together next summer.

The End

Slick Promoters Look For Sucker Bait — You!

If you have ever fallen for a bad deal put over by a slick promoter, the odds are 100 to 1 that you got hooked because you made one of the mistakes listed below. Check them over and sidestep the trap next time . . .


- You thought you could get something for nothing.
- You believed merchandise could actually be bought at wholesale prices



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Comments From OUR READERS

"I always look forward to receiving THE SCHOOL MUSICIAN Magazine. The new format has eye appeal and a real professional design.

"It is my feeling that Walter Rodby does an excellent job in the Choral Folio column. He certainly understands the Choral Art."

Sincerely yours,

Anthony C. Cappadonia
Director of Choral Activities
Alfred State Tech
P. O. Box 1015
Alfred, New York

"We of the United States Air Force Band noted with interest Phil Fuller's article, 'A Look At The Future of Our Service Bands', in the September 1961 issue of THE SCHOOL MUSICIAN.

"Though this is a very fine article, I should like to point out that it fails to specifically state the fact that the Air Force attitude toward its representative Band has been one of positive support. This attitude is exemplified by the speed with which the Air Force allocated additional grades to The United States Air Force Band to minimize the effect of the allowance reduction — it was only a matter of days.

"Though the loss of approximately \$500.00 in the annual take-home pay of the members of The Band has had a demoralizing effect, there is no depreciation of morale in The Air Force Band serious to the point that it is threatened with a mass exodus of the career men. The members have taken this in stride and the indication is that they shall continue to do so, strong in the conviction the Air Force will continue in its efforts to enhance career opportunities for all musicians.

"I should like to point out further that The Air Force Band has suffered no loss of mission capability nor is such a loss anticipated.

"Service in The United States Air Force Band remains as one of the choice professional instrumental positions in the world."

Sincerely,

GEORGE S. HOWARD
Colonel USAF
Chief, Bands and Music
Office of Information

From the Editor's typewriter

Have People Stopped Reading?

There are many people in our nation today who are quite concerned with the answer to the above question. A little over three decades ago, the only means of mass communication was through the reading of the printed word. Then came the advent and popularity of the radio. Man had only to turn a simple knob, and he was kept up to date with the latest in news. A Chinese philosopher once said, "One picture is worth a thousand written words." Man soon learned that he could hear and see the latest in news as television was perfected. He used to sit with his pipe and slippers in the easy chair, relax, and read his newspaper. Now he sits, or stands, in front of his TV for ten minutes and watches the news. What has this done to a man's desire to read? It has virtually erased it.

How many people take time each day to read the editorials in their favorite newspaper? How many good books do they read in a year's time? How many teachers take time to read the outstanding feature and clinical articles in their professional magazines?

Not long ago, a minister said from his pulpit, "People today are looking only for short cuts. Those who read are satisfied to read simple condensations of articles as published by a pocket sized magazine." October 1961 marked the passing of a fine magazine, whose original articles were informative, exciting, and beneficial. CORONET has passed into history. Every day one hears of the fight for survival among the national consumer magazines such as LIFE, SATURDAY EVENING POST, and others.

Let us return to the wonderful experience of reading. Let us become disciples for intellectual advancement. Let us encourage others to read. No prepared picture can ever take the place of that which is painted in the mind of a reader. His portrayal of the picture as presented by the printed word can never be surpassed. Let's keep America Reading.

Why Is Fund Raising Necessary?

Fund raising always has been and always will be necessary. Municipalities must have funds to pay for the services of local government personnel, the maintenance of streets, and other community services. Thus we have "Tax Supported Funds". Man must survive, so he must work. He manufactures, he sells, thus we have "Commercial Funds". When man breaks a law, he must pay for his sin, thus we have "Fine Funds". Further, man has always been charitable, thus we have "Voluntary Funds". We are most aware of the latter type of funds.

"Voluntary Fund Raising" unites a people. It is not mandatory. This kind of fund raising is only for the purpose of GOOD. This is why we have the Red Cross, Community Chest, Heart, and many other universal fund raising campaigns. But what of the fund raising for the school band orchestra, and chorus? This too, is important. This is why there are Music Booster Associations, Band Parent Groups, and many other organizational names, whose membership consists of the parents of students participating in various school musical groups. It is true that much of the budget for financing musical programs comes from tax-supported funds. However, parent organizations should continue to raise funds for the "extras" that are needed to place the musical performing group above the average. Too, it unites the prents behind a program. It is an effective instrument of parent interest and director-parent relations. By working together for one common cause, the entire program continues to improve and to expand. Stop fund raising 'or school musical programs, and you stop united interest. However, let us always remember that fund raising in this vein is merely a means to an end . . . the end being, better music for better students.

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MISCELLANEOUS

ATTENTION DANCE BANDS — NEAL HEFTI Music, Inc. takes great pleasure in announcing the publication of "Neal Hefti originals" (composed and orchestrated by Neal Hefti) for School, Service, and Workshop Dance Bands. The first of this series, available now, is the multi-recorded and performed contemporary composition, "Li'l Darlin' ". Instrumentation: 5 saxophones, 4 trumpets, 4 trombones, tuba, drums, guitar, piano, bass, and conductor. Price for full orchestration, \$3.00; parts, 35 cents each; piano or conductor, 70 cents each. Send check, money order, draft, purchase order, etc. to Neal Hefti Music, Inc., P. O. Box 571, Encino, Calif. Will be shipped Post Paid.

SOUSAPHONE BELL COVERS COMPLETE with School Letter \$5.00. Specify color (send sample) and bell size. Design covers on special order. Musical Specialties Mfg. Co., 1435 B. West 50th St., Norfolk, Virginia.

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ORCHESTRATIONS (SMALL), THIRTY-three Schirmer Galaxy, \$25.00; twenty-five standard overtures, \$25.00. Community orchestras attention! Full orchestrations, overtures, suites, Galaxy, etc., less than half price. Query, 77 Joslyn Place, Rochester 5, New York.

UNIFORMS FOR SALE

BARGAINS, SCHOOL BANDS, CHORAL groups, orchestras. Ivory white singlebreasted coats with shawl collars, very lightly used, all sizes, cleaned, pressed, excellent condition, \$5.00 each. Tuxedo trousers, cool cloth, blues, \$4.00, \$5.00. Sashes, black, \$1.00; new \$2.00. Tuxedo shirts, \$2.00; three \$5.00. 1000 ties, new assorted colors, 50¢. Late style tuxedo suits, midnight blues, blacks, all sizes, \$20.00. Directors coats, assorted colors, \$5.00, \$6.00. Full dress suits, like new, \$25.00. Forty mess jackets, \$125.00. Clown suits, flashy silks, satins, new, \$10.00. Clown wigs, red, part bald, new, \$5.00. Big comedy shoes, feet, \$5.50. Clown tramp suits, \$7.00. Bargain. 40 maroon red orchestra coats, \$10.00 each. Free lists. Al Wallace, 2453 North Halsted St., Chicago 14, Illinois.

FOR SALE: SEVENTY BAND UNIFORMS. Doublebreasted black with gold trim citation cords, belts, hats. 16 oz. wool whipcord. Ostwald. Reasonable offer accepted. Contact Paul Kuentzel, High School, Winterset, Iowa.

CHOIR GOWNS, FACTORY CLOSE OUTS, or seconds, trade-ins always available. Stock turnover due to our trading-in of old choir gowns for new ones. Academic Church & Choir Gowns Mfg. Co., 1125 N. Highland Avenue, Hollywood 38, California.

FOR SALE: THIRTY-SIX BAND UNIFORMS. Excellent condition. Contact Mrs. Robert C. Scheib, Dawson, Iowa.

FOR SALE: TWENTY-SEVEN 16 OUNCE all-wool uniforms. Gray tux-like coat, gray trousers, red vest (for marching), white hat, red plume, red tie. These uniforms have been worn only eight times. Best offer accepted. Picture sent on request. Band Director, Waltrip High School, 1900 West 34th Street, Houston 18, Texas.

FOR SALE: EIGHTY WOOL WHIPCORD band uniforms. Includes black trousers trimmed in red, red coat, and red Pershing-style hat with gold trim, citation cord and fifty-two white plumes and five red twirler sweaters. Price, \$4.00 per uniform plus transportation. Contact Bernard A. Butt, Bluffton High School Band, Bluffton, Indiana.

FOR SALE: SEVENTY-FIVE ROYAL BLUE uniforms with gold trim, complete with belts, hats, twirler equipment, directors uniform, etc. Because of a great need for space, we must cut the price of the uniforms. If interested please write: Mr. Eugene L. Yingling, Band Director, New Buffalo Area Schools, New Buffalo, Michigan. Or phone New Buffalo 420.

FOR SALE: NINETY-FIVE BAND UNIFORMS. Made for students grades 10-12. Cardinal coats and gray trousers with white citation cords and waist belts. Gray caps and cardinal plumes. Mostly good condition. May be purchased for \$475.00. Contact Willmar High School Band, Willmar, Minnesota.

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Showing the ownership, management, and circulation of **THE SCHOOL MUSICIAN** published monthly (except July & August) at Rochelle, Illinois for October 1, 1961.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.

Editor, Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.

Managing editor, none.
Business manager, L. J. Cooley, 4 East Clinton Street, Joliet, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)
Forrest L. McAllister, 4 East Clinton St., Joliet, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 14,500.

(Signed) Forrest L. McAllister
(Signature of Owner)

Sworn to and subscribed before me this 27th day of September, 1961.

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L. McAllister
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Photographs by Louis Ouzer
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